

APRIL/MAY  
ISSUE #33

\$5.99 USA  
\$9.99 CANADA

**THIS  
ISSUE!**



**WELCOME  
TO THE COAST!**



**RENDERING  
STITCHFACE!**



**WARRIORS'  
TANKER**

# Modeler's Resource®

INFORMING THE WORLD  
THREE MODELERS AT A TIME!

"FOR THE SCI-FI, FANTASY, VEHICULAR, & FIGURE MODEL BUILDER"



**GODZILLA  
VS.  
KING GHIDORA**

**PLUS!**

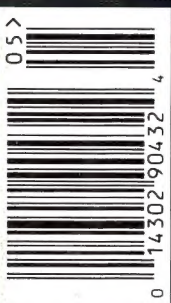
**NYUK! NYUK!  
STOOGES ALERT!**

**TREMORS 2:  
AFTERSHOCKS!**

**AND!**

**SCRATCHBUILDING  
ALIENS  
STASIS TUBE!**

www.modelersresource.com







# JACKIE CHAN

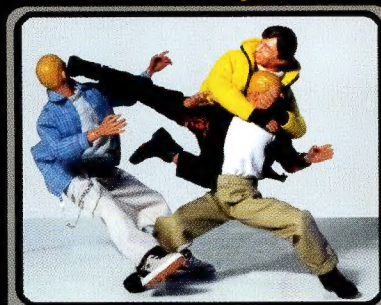


## STARRING AS THE WORLD'S GREATEST ACTION FIGURE

1<sup>st</sup>

in a Series  
of 12" Jackie  
Action Figures

Authentic Stunt  
Team Uniform



30 Points of  
Articulation



Fully Poseable  
FINGERS

CHECK OUT  
Dragon's Other  
Exciting 12"  
Action Figures

- WWII GERMANS
- WWII AMERICANS
- MODERN ELITES
- NAVY SEALS
- BRITISH SAS
- POLICE UNITS

From the Movie  
"JACKIE CHAN - MY STORY"



MARCO POLO  
IMPORT  
532 S. CORALRIDGE PLACE  
CITY OF INDUSTRY, CA 91746

Phone (626) 333-2328  
Fax (626) 333-7870

[www.marcopoloimport.com](http://www.marcopoloimport.com)

Licensed by Media Asia Consumer Products Ltd. © Star TV. All Rights Reserved.





**Issue #33 - April/May 2000**

**Founder & Executive Publisher**  
Fred DeRuvo

**Managing Editor**  
Silvia DeRuvo

**Subscriptions**  
Tel: 916.784.9517

**Credit Card Orders:**  
Fax: 916.784.8384  
1.877.MAGMODEL (624.6633)

**Contributors This Issue:**

Brent Avants  
Jim Bertges  
Frank Cerney  
Bill Craft  
David DeRuvo • Fred DeRuvo  
Steve Goodrich  
Hilber Graf  
Tom Grossman  
Andrew Hall  
Adrian Hopwood  
Nick Infield  
Jack McKirgan II  
Mike & Cindy Morgan  
Paul A. Snyder  
Jim Van Cleave

**DISTRIBUTORS:**

**Exclusive to Hobby Shops:**  
Kalmbach Publishing Co.  
1.800.558.1544 Ext: 818

**Newsstands & Bookstores:**  
ADS at 847.444.4850

**Comic Shops:**  
Diamond Comics at 1.888.266.4226  
Hobbies Hawaii at 808.423.0265

**For Advertising & Coming at You! Sections:**

• The Advertiser hereby represents and warrants that it has not included any marks, names, images, writings, or other materials ("Infringement(s)") in its advertisement that violates the trademark, copyright or other intellectual property rights of any person, corporation or other entity.  
• In the event the advertiser includes any Infringement(s) in its advertisement(s), the advertiser agrees that it hereby assumes full responsibility and all liability for such Infringement(s).

For complete "Terms & Conditions" please refer to Modeler's Resource "Advertising Rate Sheet."

Modeler's Resource®, a publication of Adroit Publications, Inc. is published bimonthly, during or just before the first week of Jan, Mar, May, July, September & November. Cover price: \$5.99/USA-\$9.99/Canada. Address: 4120 Douglas Blvd, #306-372, Granite Bay, CA 95745-5936 modres@quiknet.com.

All contents copyright protected 2000; all rights reserved. Except for the subscription coupon (or where noted), no part of this magazine may be reproduced or stored in any way, shape or form without the express written permission of the publisher. Some images in this publication were created by the artists at New Vision Technologies and are copyright protected; used with permission. Modeler's Resource "Face" logo and name are registered trademarks and are also copyright protected. Opinions expressed in this publication are not necessarily those of the publisher.

**Our Three-Fold Mission Statement**

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing, high quality, affordably priced items.

**DEPARTMENTS**

**4**

From the Publisher

**5**

Mail Bag

**8**

It's All Plastic To Me

**10**

Goodies & Gadgets

**12**

Behind the Curtain

**17**

On the Bench & Beyond

**20**

Across the Pond

**28**

Lair of the Craftbeast

**32**

Nick Infield

**35**

It's All Plastic To Me

**38**

In the Arena

**40**

Resource Review

**42**

Kids Korner

**43**

Photo Copy It!

**44**

Coming at You!

**46**

Showtime!

**47**

At the Newsstand!

**52**

Tales from the Glue Queen

**66**

Next Issue!

**THIS ISSUE'S COVER**

**BIG BAD BEASTIES!**

Among other things, The Craftbeast takes on the Big G and his arch nemesis, King Ghidora!



Main photo: Bill Craft (Godzilla VS King Ghidora) Kits pictured built/painted by Fred DeRuvo (Welcome to the Coast), Adrian Hopwood (Stitchface), Brent Avants (Warriors' Tanker) © 2000 Modeler's Resource. All rights reserved.

**Cover Design/Layout:**

Bill "The Craftbeast" Craft, Craftbeast Designs © 2000 Modeler's Resource. All rights reserved.

**FEATURES**

**CREATING YOUR OWN STASIS TUBE**

with Frank Cerney

Join Frank as he creates his own Stasis from Aliens!

**6**

**OCTOBER'S CHILLER THEATRE SHOW!**

with MR Staff

The East Coast Show with everything and more!

**8**

**BOTCHED LOBOTOMY**

with MR Staff

Fury Models presents a bust for the flesh tones...

**11**

**REALISTIC SCENERY WITH WOODLAND SCENICS**

with Fred DeRuvo

Part 2 using the Scenery kit in the box!

**14**

**CREATING FLAMES WITH STRUCTURAL PAINTS**

with Paul A. Snyder

The process of creating realistic flames!

**18**

**NAN DESU KON 3**

with Tom Grossman

Tom goes Animé!

**22**

**RESTORATION OF A LEGEND**

with Jack McKirgan II

The Space Patrol ship is fully restored!

**24**

**REBEL TRANSPORT**

with Jim Van Cleave

The Space Patrol ship is fully restored!

**27**

**ONE MODELER'S ADDICTION**

with Nick Infield

Extraordinary Boxed Dioramas!

**32**

**LIGHTING UP MOM'S PLACE**

with Hilber Graf

Hilber gives the ol' Psycho House a charge!

**51**

**WARRIORS TANKER**

with Brent Avants

Brent Renders a Tanker Crewman in oils.

**56**

**RENDERING STITCHFACE**

with Adrian Hopwood

United Empire Miniatures' Stitchface in the spotlight.

**58**



## Supporting Your Local Hobby Shop



• Fred Huff of Clovis Hobby Center in Clovis, CA, helps a few customers •

I remember one of my first trips to a "hobby shop." It was a Western Auto store in Stamford, NY (very much like the one in the Back to the Future film trilogy) and this store had nearly everything, including two of the most important things a young boy could want: a soda fountain and models!

Over the years each time we would make the trek into Stamford from Hobart (a little rural town of roughly 1,000 people), I would gaze at the latest Aurora kit and, normally, I would be allowed to purchase one and that very day you would find me gluing and painting the latest addition to my kit collection. Ah, the joys of youth!

I'm sure that many of you have experiences much like that with your own favorite hobby shop or "5 & 10 Cent Store" (remember those gold mines?) where you purchased models, paint and glue as a kid.

Wherever we have lived, I have always tried to find the local hobby shop, become acquainted with the owner(s) and go there when I've needed something, whether it was a model or paint or glue or something else.

Today's hobby shop seems to be a dying breed. It's sad to see that something as familiar as the town barber shop where the guys would meet for a haircut (or even a shave) and some camaraderie is going the way of the dinosaur. The Internet is upon us and along with that, mail order and there's nothing wrong with that at all, but it simply puts pressure on the local hobby shop to compete or drop out. However, unfortunately, all too often, it seems that the answer is made for them. More folks prefer to shop on the 'Net or through a catalog because there seems to be more variety and sometimes that certainly holds true.

Clovis Hobby Center is one of those hobby shops where I enjoyed going when we lived in Clovis, CA. I could go and the owner and manager knew my name (even before I began this magazine!). As a matter of fact, it was common to see a group of customers just sitting around the table, talking about models or even building them. It was a great place to go for an update

on what was new and what we could look forward to or just to talk to other modelers who were working on their latest treasure. You can't do that with mail order or over the 'Net that easily.

Many times folks will tell us that they'd like to subscribe to the magazine, but they'd prefer to continue purchasing the magazine at their local shop because it helps to keep them in business. We say, "We're glad you're supporting your local shops!"

I wonder if there isn't some type of middle ground that would be the best for both worlds? Maybe there's a way to continue to support hobby shops while making some purchases over the 'Net or mail order? Certainly, both are viable but it's sad when you see one pushing the other out and then you see hobby shops that you've dealt with for a number of years close their doors for good. It becomes a personal defeat.

Well, we don't have the answer other than to say that maybe in this day and age when mail order and the Internet seem to reign supreme, we can divide our time. Let's not forget the local hobby shop. If there's one in your town, go down and buy some glue or a model, even if it costs a bit more because of the overhead. Introduce yourself. Talk models. It will be a sad day when the last hobby shop closes its doors for the last time. Maybe if we try a bit harder, that won't happen. Maybe.

Enjoy this issue and we'll see you the first week of March!

Sincerely,

*Fred*

~ House of Frankenstein High Bidder ~  
(As originally seen in Issue #31)

The high bidder for this kit wishes to remain anonymous and the proceeds from this auction go to help one of Ed Bowkley's favorite charities, **Spectrum for Living**. Thanks to everyone who bid on the kit!

~ The Votes Are In! ~

Many thanks to the folks who voted us  
**The Best Magazine of 1999!**  
in the recent poll that took place on the 'Net.

4 • Modeler's Resource

## Advertising with us?

• Rates: Contact us for our complete rate card.

Issue	Deadline	Ships
Feb/March	Nov 15th	1st Wk of Jan
April/May	Jan 15th	1st Wk of Mar
June/July	Mar 15th	1st Wk of May
Aug/Sept	May 15th	1st Wk of July
Oct/Nov	July 15th	1st Wk of Sept
Dec/Jan	Sept 15th	1st Wk of Nov

## Models On Display

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Display" section. Send in the pics!

## Kids Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kids Korner section very soon.

## Advertising on the 'Net?

You Bet! Classified Advertising at:  
<http://www.modelersresource.com>

## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article.

Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

## Subscriptions

USA:

**3rd Class:** \$22/yr USA or \$42 for Two Years

**First Class:** \$34.00/yr USA or \$66 for Two Years

Foreign:

\$38/yr Can-Mex • \$52/yr Europe • \$62/yr Pac Rim

Sample issues:

\$8/USA • \$9/Can-Mex • \$10/Foreign • \$12/Pac Rim

**Please Note:** 3rd Class Subscriptions can take up to three weeks to arrive from the printer once they ship. Want to receive the magazine faster? First Class gets each issue to you within 3 to 5 days of shipping and you still save off the cover price! That is amazing...

## Model Shows

Got a camera? Going to a show? Record the event w/photos and submit it as an article.

## How to Reach Us:



**Mail:**  
Modeler's Resource  
4120 Douglas Blvd, #306-372  
Granite Bay, CA 95746-5936



**Telephone:**  
916.784.9517  
1.877.MAGMODEL



**Fax:**  
916.784.8384



**e-mail:**  
[modres@quiknet.com](mailto:modres@quiknet.com)



### **"Enjoyed Action Figure Conversion"**

Fred,  
I just wanted to say how much I enjoy the action figure conversion articles by Bill Craft. It was one of my favorite articles in the latest issue (#31), and the previous one about the Warrior Bug from Starship Troopers was great!

I collect a few action figures along with model kits, especially ones that there are no kits of. Most are fairly inexpensive so a little work and a few items from the craft store or parts box to create a diorama or kit conversion is within reach of most model builders.

Please keep this segment of your great magazine going in the future. Congrats on the Kalmbach Publishing deal!

Thanks, Larry Bailey (e-mail)

**- We will keep that series running as long as we continue to have articles on the subject. Thank you for your compliments.**

### **"Thanks for Reviewing Plastic Kits!"**

To Modeler's Resource,

Thank you for the fine article by JIM BERTGES on the [TOY BIZ] Captain America. It's great you give time and space to the PLASTIC KITS!!!! I love the Marvel® kits. Please do more on them. Maybe some conversions or diorama's? Some of us can't afford the \$100.00 plus kits but love to build.

Thanks again for 'CAP'. Enclosed is my build up of CAP and THOR.

Thank you, Norm Piatt (e-mail)

**- I'm with you in that I think the plastic kits deserve our time and attention. Regardless of how frustrating the fit and/or seams may be on plastic kits, if it wasn't for that genre, it's doubtful we would be where we are today with models. Thanks for the photos; you may see them in an upcoming Models on Display.**

### **"Pleased with Quality"**

I just received issue #31 and am very pleased with the amount and quality of content in your magazine. Your competitors have more ads than articles...

Brian Goldstein (e-mail)

**- Everyone does things differently. We prefer to limit our advertising to roughly a ratio of one page of ads to 3 or 4 pages of articles. Seems to work for us.**

### **"Enjoyed MST3K Coverage"**

I am a new subscriber to *Modeler's Resource* and just received my first issue (#31) in the mail. What a GREAT magazine! I am busy reading it cover-to-cover. I especially liked the MST3K coverage -- both the Janus model review and the 'bot-building article. The article on airbrush basics and molding and casting are the kind of in-depth, detailed material I can really use to enhance my enjoyment of the hobby of model-making. After I finish reading all of the articles I plan to go through and read all of the advertisements!

I plan to pick up some of the back

issues when I can. Maybe someday you will compile a "best of" into a book. I would definitely buy a copy!

Thanks for delivering such a quality product.

Regards, Dave Allen (e-mail)

**- Glad that issue held something for you. We have intended to put out a "Best of" issue for quite some time, but it seems to remain on the back burner. In lieu of that, we may opt to go in one of two other directions to get some of those classic articles from over the past six years published again. Stay tuned!**

### **"Crow T. Robot Article?"**

Say, I guess you could call me a novice or "first-time modeller," but I picked up your MST3K issue for some tips on building my own bots. Appreciate all the work that went into the article about Tom Servo. But of course I have to ask, are there any tips for Crow T. Robot coming soon?

Danforth (e-mail)

**- We should have an article on constructing your own Crow T. Robot sometime this year.**

### **"In the Hobby 20 Years"**

Modelers Resource,

I never write to a magazine, but I have got to hand it to you guys, you have one fine magazine. I have been in the hobby for about 20 years now and I have never seen a better magazine on the subject.

I sometimes find myself reading your magazine cover to cover about 8 times in anticipation of the next issue. I am glad that you are at a bimonthly status but hope some day that you can up it to monthly. Time will tell. I just wanted to write you and let you know how I feel about all the hard work you put into the magazine.

Keep up the good work and see you next month.

Sincerely, Darren Bishop  
c/o Illusions Unlimited (e-mail)

### **"Where's the Book?"**

To the crew at MR,

Congrats on becoming part of the Kalmbach stable. I hope that this means wider distribution and, with that, increased interest in a truly interesting side of the Modeling Hobby. Will this impact the frequency of your publication? More, more, more.

The other reason I'm writing...in the Debus article 'Sculpting Twilight Zone Dinosaurs', a book is mentioned. Dinosaur Sculpting. I've been hunting for it since I read the article but to no avail. The article mentions an add in the current issue to order directly from the authors. I couldn't find any such add in the issue (although it did force me to peruse the issue 3 or 4 more times reeeaaallllyy carefully, not a bad thing).

Could you please give me the contact information and any additional info on the 'book' like how many pages, cost, is it full of how-to's, short projects, step-by-steps, or rather, a generic '...this is an

armature, this is Sculpey, these are some tools...'. The 'A Complete Beginners' Guide' part has me worried.

Thanks, AWhang (e-mail)

**-The biggest reason we opted to sign with Kalmbach is because of their ability to open the distribution door wider than it already was for us through hobby shops. We're certainly seeing that happen and we are confident that the trend will continue.**

With respect to Allen Debus' book, we do apologize for not getting this information in issue #31 which is why we listed it last issue. For those who may have missed the information last issue, Bob Morales, a friend of Allen Debus' has copies of the book for sale: Bob Morales • Dragon Attack!, 320 W. Johnston St, Colton, CA 92324 Tel: 909-824-5928

### **"Fears Were Unfounded"**

Hi,

I received my 1st issue of my two year subscription yesterday, and I have to say, my fears of how it was going to be delivered were unfounded. Having subscribed to other periodicals that arrived trashed, it was nice to see it was sent in a protective envelope in PERFECT shape.

Then I open the issue, and find an article detailing how to clean MY new airbrush left me shaking my head. THANK YOU!!!

...Again, thanks for a great informative magazine. I've only recently begun using airbrushes for my kits, and that article alone was worth the subscription price.

Brian Theriault (e-mail)

**- Glad you found your first issue so satisfying and we're glad along with you that it arrived as it did. First Class subscriptions tend to make the difference usually. Thanks very much for writing.**

### **"How Does Magic Sculp Work?"**

Dear Sirs,

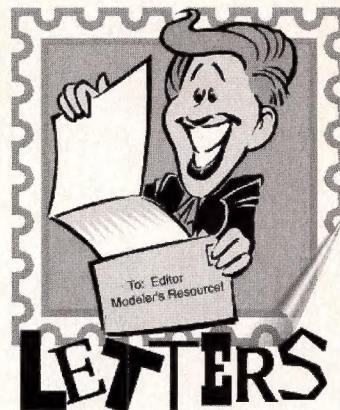
I am a professional tattoo artist, modest painter and a beginner-class sculptor. I like to work from scratch, and to be honest, not very interested in kit building. However, I like your magazine quite a bit and find some very useful info regarding products and techniques that I can successfully use. (I had no idea what super-sculpey even was until I read MR; thanks for the tip.)

I work predominantly in super-sculpey and wood, to create creepy figures and dolls (creepier the better).

Anyhow, to the point: upon reading your latest issue on mold making and casting, I read another magic word, "Magic Sculp." How does it work? Does it air dry? And above all, where can I get it? Any info would be appreciated.

Thanx, Dennis Halbritter  
Chicago, IL

**- Give the folks at Wesco a call here in California (916.944.1408 - ask for Dean). They will hook you up with a dealer in your area that carries Magic Sculp. Please check their Internet site**



for their FAQ: [www.magicsculp.com](http://www.magicsculp.com)

**Magic Sculp does air dry. You should NOT bake it. Just mix up what you think you'll need for your sculpture, create it and let it air dry.**

### **"Another Great Issue!"**

Dear Fred,

Just received the latest issue (#32). As always, I glanced through it and immediately ran to my computer to tell you...another great issue!!! I seem to detect a change in the stock of paper it is printed on. Is it my imagination or is the magazine not as "stiff" due to a different type of paper stock? Anyway, as long as it contains great information, I can live with it.

It is very interesting that Aurora has been revived. It will be interesting to see how they and Polar Lights will co-exist. I have noticed that some of Polar Lights future issues will be kits from the old Aurora line. If they can co-exist it can mean great things for us modelers. I made some suggestions to the folks at Aurora...the Seaview, Flying Sub, Spindrift, and Guillotine, just to name a few. Hopefully, we will see some of these kits.

Anyway, I have taken enough of your time. I see that my subscription will run out with the next issue, so my renewal is on the way. BTW...my wife wants to know why I have about 15 kits stashed in the closet...I tell her because I am a modeler...she says I'm just too lazy to build them all. Any thoughts to help me win this battle?!!?

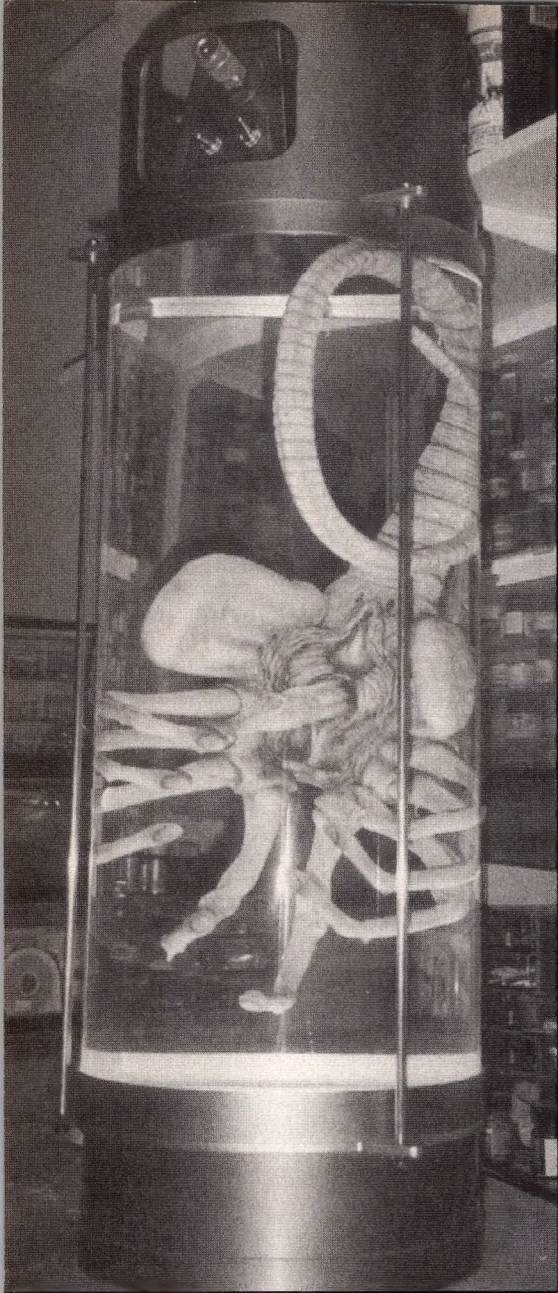
Great talking with you,  
Scott Eck (e-mail)

**- You're right about the paper weight, Scott. We're doing a lot of experimenting regarding color processing and reproduction results. We plan on continuing to experiment with various aspects of the magazine until we arrive at a good blend. We hope in the mean time you continue to enjoy Modeler's Resource. We really appreciate hearing from our customers.**

Regarding the new Aurora, I think they will be able to co-exist because my understanding is that the revived Aurora company is not going to be doing reissues, like Polar Lights does. You can check this issue's "Coming at You!" and you'll note that PL is going to be reissuing the Guillotine, among others.

As for your wife, Scott, tell her that I have over 150 unbuilt kits in my garage so that should put things into perspective a bit!)





Any science fiction enthusiast will have ALIENS on his list of all time favorite movies. The film is just that good. ALIENS has always been one of my favorites movies. The film is one of the few exceptions where the sequel is just as good if not better than the previous film. However, one could argue that ALIEN and ALIENS are very different films and really are in two separate categories. The second much more of an action film while the first one was more a horror/suspense film.

The monster in this film is very unique and takes several different forms beginning with a parasitic "facehugger" that implants an embryo into a host victim. The embryo gestates and grows eventually bursting out of the victim's chest. The creature then matures and viciously wipes out all of the co-stars in the film! Even though the mature monster is the "star" of the film, for me it was the "facehugger" that creeped me out. Perhaps it is my fear of spiders that contributes to my "face-hugger phobia". One of my favorite scenes in ALIENS is the discovery of the "facehuggers" in the "medical lab". In the story, the colonists have captured several "facehuggers" and enclosed them in a liquid filled

# SCRATCHBUILDING ALIENS STASIS TUBE!

BY FRANK CERNEY

stasis tubes for study. While models have been available of the "facehugger", where does one get a stasis tube?

"If you can't buy it, BUILD IT!" Construction is never that difficult and is probably more fun anyway! The following is my procedure on how I made my new latest addition to my ALIENS Collection. I hope it helps you if you are also inclined to build one. I would like to apologize as the measures are in both standard and metric. I work in metric but most things are sold in the US in standard measure. So if I mention a purchased item, I'll save you the conversion and stick with standard measures.

The most important part recreating any prop from a motion picture is obtaining accurate measures. If you don't have the luxury of having access to one of the filmed pieces, what do you do? Well, accumulate as many photos as you can. The Internet is a good source (as is this fine hobby magazine) for photo reference as well as the pause feature on your VCR or DVD. Try to find a recognizable object in the photo with a known dimension. Now you can use this object as a reference of measure. Then scale your measures in the photo with what you used as your reference. You will be amazed at how close you can get. I got really lucky and had brief access to measures of an original tube courtesy of Bob Burns who owns one of the actual filmed stasis tubes tanks. A friend took the measures and gave them to me second hand. When I sat down to my project I realized I was missing quite a few needed dimensions. Stephen Lane who also owns an original stasis was kind enough to endure countless emails asking him to measure various dimensions. He even included measures that I did not think of but would later need. To both gentlemen I'm indebted and wish to express my sincerest gratitude.

The project began by going to the local plastic shop, MGM Plastics of San Marcos, with my measures. You should have seen the look on their faces when I showed them my latest project. The stasis was broken into three major sections, top middle and bottom. I ordered two sections of 10 and 7/8 inch Outside Diameter (OD) (3/32 wall) gray PVC plastic pipe for the top and bottom sections. The top section measures 5 and 5/8 inches high. The bottom is 3 and 1/2 inches high. The middle section is clear cast acrylic tube 24 inches long, 10 and 15/16 OD wide with 1/8-inch thickness. The shop cut the tube to the proper lengths and closed the clear tube on the bottom with a translucent white plastic. Joel at MGM made a top to the clear acrylic and suggested a stepped edge so the lid snapped would snap into place.

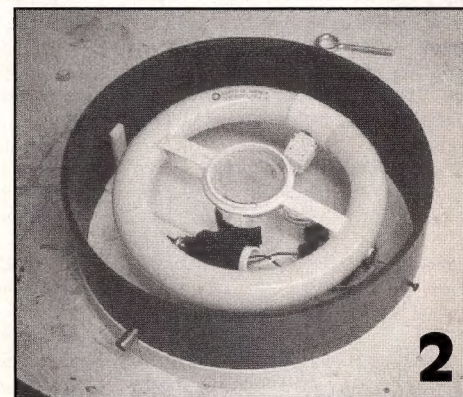
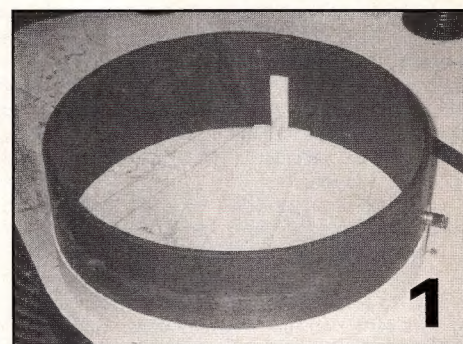
A trip to HOME DEPOT and RADIO SHACK for some last minute items and I was ready to begin. Starting from the bottom section and working up, I took the bottom PVC section and gave it a light sanding so the glue and paint

would get a good "bite". Then a one-inch strip of styrene was glued to the bottom of the PVC (see Photo 1).

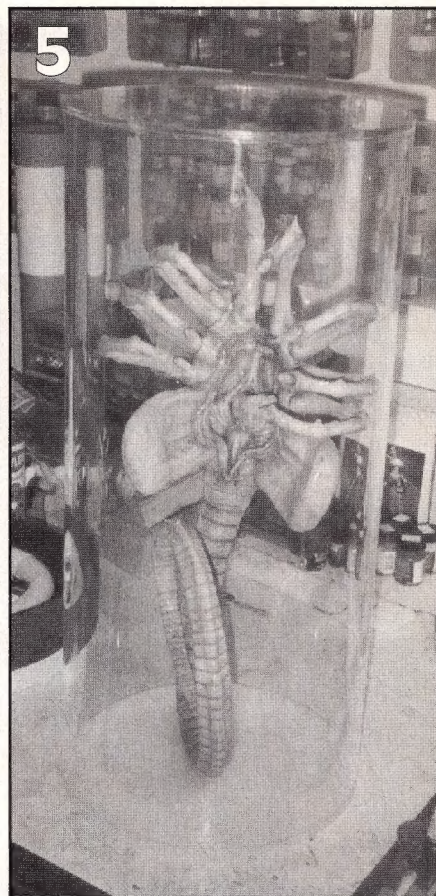
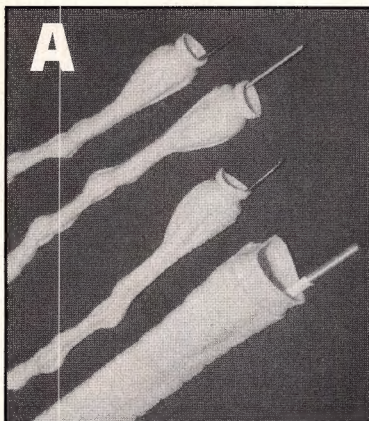
The bottom section also holds the light source. A round florescent lamp bulb (see Photo 4) was "modified" to fit in the bottom section. Scrap white acrylic was used to make a center "bracket" (see Photo 2) for the fluorescent light support. Photo 1 shows the work in process and the brass

tube inserted into the sidewall for the electrical cord. A scrap 2-inch tube was cut and glued into place onto the bracket and the lamp set into place as shown in Photo 2. Don't be afraid to goof. Here is an example of engineering on the fly. The lamp ended up being too high due to the black acrylic I inserted in the bottom for light proofing. Cutting the bracket and re-gluing lamp support was the answer. Have you realized I'm making this up as I go along? Much more fun that way! Photo 3 shows the new and improved bottom, which is now painted PLASTIC COAT GM 7173. Notice the electrical chord and the heat shrink plastic tube that covers the brass that the cord goes through (see Photos 2 & 3).

Next, I grabbed the middle clear section. I







opened it up and put my already painted HUGGER into the tube and snapped Photo 5. Isn't that nasty looking thing beautiful? The hugger was constructed and painted by my friend Dean Dymerski. I asked Dean to write up a description on the construction.

Dean writes: "As I was building the Face Hugger, I had 2 models to choose from: The Halcyon model kit and the Tsukuda pre-painted replica. Both are identical and both can be used. I chose the Tsukuda because it is already 90% built - I just popped off the fingers. I had all the dimensions of the tube and I made cardboard templates for the heights and diameter.

"This allowed me to bend the Face Hugger into shape. The first step was to put a double piece of floral wire within each finger, allowing an inch or so to protrude out of the back (**Photo A**). The tail had a 1/8-inch steel dowel rod inserted, also allowing an inch or so to protrude out the back. Each finger and the tail were filled with "Mountain in Minutes" expandable foam (**Photo B**). Once dry, this allows the fingers and tail to bend naturally and not kink. In order for the Face Hugger to fit into the tube, the body had to be bent. First, all of the fingers and the tail were attached and bent to the preliminary shape. The body was then bent to the position to fit into the tube and was held in position with wire wrapped around it. Two holes were cut into the body and it was filled with expandable foam. After dry, the wire was removed and the body held its shape. A hole was then cut into the area where the mouth is and a pre-sculpted mouth was inserted and glued into position (**Photo C**).

"The entire Face Hugger was then bent into its final position and primed and painted. I went a little darker with the paint job to allow for the distortion and light from the tube. Knowing that the Face Hugger would be submerged into water, I had to waterproof it. I used Envirotex clear resin and gave the Face Hugger 3 thick coats. Then the Face Hugger is in the water, the clear resin virtually disappears. Things are not to be left in water except for fish, so in the long run, I'm not sure what will happen with the Face Hugger paint job; only time will tell."

Thanks Dean! Back to the tube. I took the lid off of the clear top section and wrapped it with TWO one-inch wide 1.5-mm thick strips of styrene (see **Photo 6** and **Figure 1**). I placed each set of "joining ends" 180 degrees from each other so the joint was hidden and a nice curve was maintained with no distortion. The lid now had a 3-mm thick 1-inch "band" around it. When I was done I painted the entire top aluminum and placed it to the side. I also made a 1 and 1/4-inch "band" for the bottom of the tube using the same technique. I would later do this in aluminum just to see if I could and must say plastic is MUCH easier to work with and really looks just as good.

The entire tube assembly was then glued to a round plate of clear acrylic (**Figure 2**). The acrylic is shown in **Photo 7** with the center masked off for painting. You want the middle of it clear as not to impede the light source. Notice the triangles with rounded corners. Use the measures for the top plate triangle given below, then just draw a 11 and 1/16 inch circle centered on the triangle. The tips of the triangle should be equilaterally spaced around the circle and extends 1 and 1/4 (33mm). There is a centered 9/32 inch (7.5mm) hole drilled into each triangle tip. A 1/4 inch aluminum tube will be inserted through here later. You must use a drill bit MADE for acrylic and a drill press or you will shatter the acrylic. The top plate consists of an equilateral triangle with 12 and 3/16 inch sides measured before rounding the tips with a 3/8 radius curve. There is a centered 9/32 inch (7.5mm) hole drilled into each triangle tip that SHOULD match the bottom plate. Remember a 1/4 inch aluminum tube will be inserted through both plates later. The top plate will rest on top of the lid. Center and glue it into place then also paint it silver.

The top section (**Photo 8**) is also made of the same type of PVC as the bottom and has three equally spaced rectangular "windows" cut out of it. Each "windows" measures 4 inches high and is 5.5 inches wide with rounded corners. The bottom of the removed "windows" begins 1 and 1/8 inches from the bottom of the PVC. There are also notches 1/4 inch high and 2 and 1/4 inch wide cut into the bottom of the top section as to accommodate the top triangle plate (refer to photos). The top PVC was also lightly sanded and painted PLASTICOAT GM 7173 to match the bottom section.

Sheet styrene and measures (**Figures 3,4,5**) provided by Stephen Lane were used to construct the control box that sits on top of the tank inside the top PVC section. **Photo 9** shows the control box built and painted primer gray with a dash of green touch up putty. The control box sits elevated on a round cap (**Photo 10, and 11**) that was made with 2mm thick styrene sheet much the same way as the lid for the tube. This round cap measures 24.5 cm across by 2.5 cm high and is also notched so that also accommodates the triangle plate in straddles.

The control box was detailed with toggle switches from Radio Shack and a quick connector for an air house from Home Depot. There is also an eye-hook on the back of it that screws into the cap the control box sits on refer to **Figure 5**.

I took three threaded rods and covered each with 1/4-inch aluminum tubing and caps nuts. Each was placed through the holes drilled in the plates and aligned by twisting the lid. **Photo 12** shows a close up of the finished control box and the rods. When I was done I disassembled the tank and filled it with water. Plugging the tank into the wall and watching

*continued on page 49...*



## Morgan's Model Mausoleum

"Send me your kits; I'll bring them to life"

**Professional-Affordable-Quality Figure Kit Build-up & Painting Service**

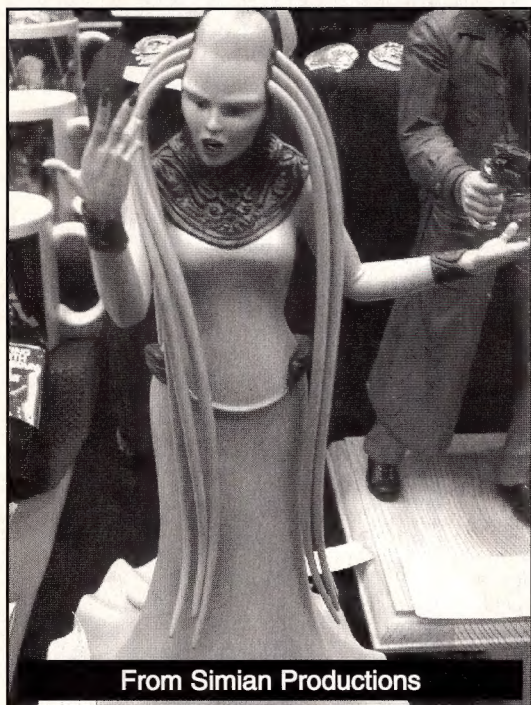
Specializing in Resin & Vinyl, Sci-Fi, Horror, Fantasy & Female figure kits. No assembly line paint jobs. Each kit is painted with great detail giving you a one-of-a-kind treasure for your collection. For more information, please contact:

**Mike Morgan**  
 PO Box 2024 • Hewitt, TX 76643  
 Tel: 254.857.9015 (9am-8pm CST) E-mail: [pakrats@earthlink.net](mailto:pakrats@earthlink.net)  
[http://home.earthlink.net/~pakrats/Mausoleum\\_home.html](http://home.earthlink.net/~pakrats/Mausoleum_home.html)



THE OCTOBER 1999...

# Chiller Theatre



From Simian Productions



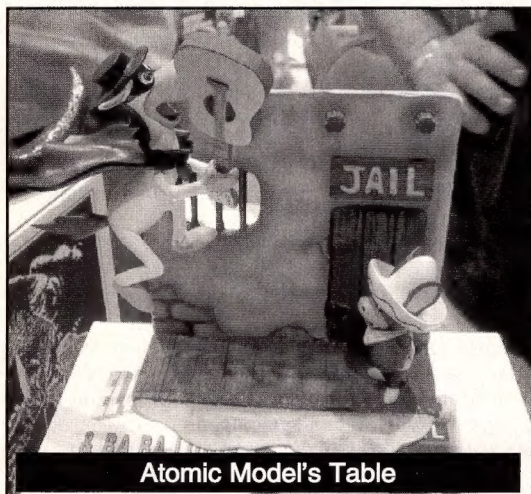
Astro Zombies - Japan



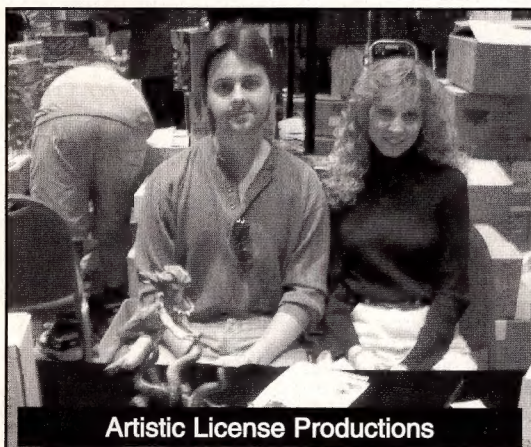
Mr. Jim Deming and his latest.



Product from Dimensional Designs



Atomic Model's Table



Artistic License Productions

*Some of the product that you could find at October's Chiller Theatre show. Plenty to see and do. For those seeking models, some great deals were on hand!*

Having just come from Chicago and the experience of the RCHTA show, Chiller was the next stop on the journey before heading back to California and if ever there were two shows that were worlds apart, it was RCHTA and Chiller! But, of course, that's what makes Chiller Theatre so unique and that's the way promoter Kevin Clement has it planned. You won't soon forget the sights and sounds of this show.

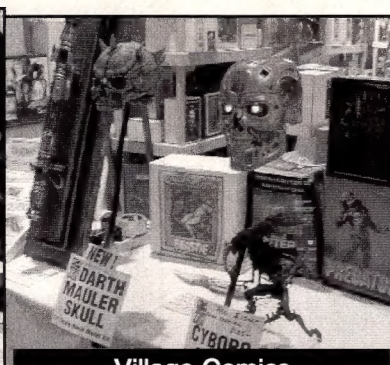
As straight-laced as RCHTA was, Chiller was just the opposite with a continuously rowdy, party atmosphere. Chiller is very much like a Far Eastern market with just about everything one could want plus some! Everyone was on hand hawking their wares. Want a book on the dead? It's there. Want the latest model? It was there. Want posters, CDs, videos, glue, T-shirts, scream queens? Want to see the weirdest looking folks anywhere? Want milk? Want to head to the evening celebrations where you can see everything from zombies to giant monsters? All there. In other words, Chiller is in its own class and is very proud of it (and should be). I know of no other show that can boast as much of a variety as this show.

I've been to Chiller twice and each time it's been a unique experience. This was the first time at this newest location (having outgrown the older one) and I was a bit surprised because I still felt like a squashed sardine as I tried (vainly at times) to maneuver the aisles. This became very difficult because there were so many people there! This is a testament to the popularity and success of Chiller Theatre.





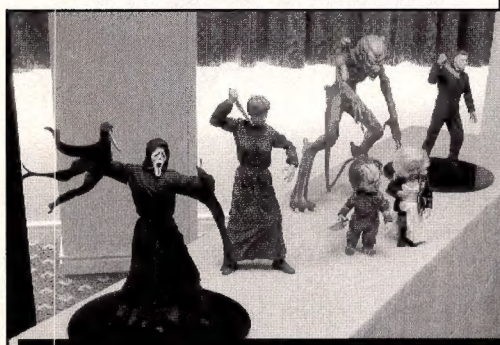
Python Press' table



Village Comics



Ray Santoleri's licensed product



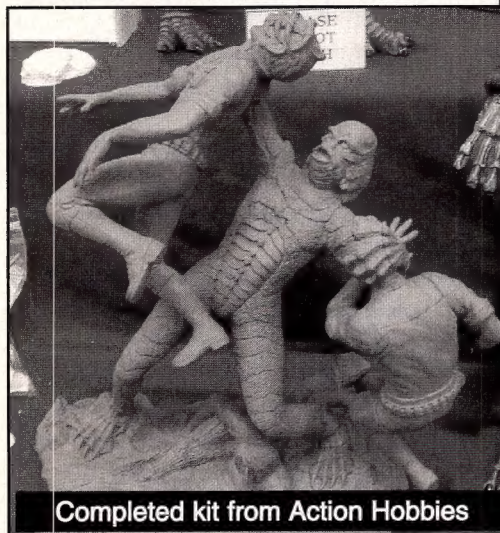
McFarlane's upcoming action figures



Diceman's King of Fools



More upcoming from Todd!



Completed kit from Action Hobbies

*Models, madness, toys, tattoos, pierced people, paper products, scream queens and all the rest were on hand.*

*Chiller Theatre lives up to its name. There is nothing sedate about this show! Party on!*



Licensed Product - Anthony Cipriano's Table

Chiller is certainly not a fad show. It's been around for quite some time and has no plans of disappearing or getting smaller in size, thank you very much. It was great to talk with folks in person that I've not had the opportunity of seeing face-to-face in a few years, like Ed "The Diceman" Bowkley, Frank Orlando, John Apgar, Jim Deming, Al Reboiro and a host of others. I appreciate the attitude and the generosity of many of these people who have helped make the garage kit industry what it is today.

There were some really great deals at Chiller including new kits like Diceman Creations' King of Fools, Doc Savage from Alternative Images, El Kabong & Ba Ba Louie from Atomic Models, King Homer from Mad Labs and many more, too numerous to mention.

The problem, of course, is when do you stop purchasing? When do you say "this is the last one", especially considering the fact that there was an ATM machine in the

lobby and more and more dealers are now taking credit cards? Beyond this, your suit case only holds so much. I guess you can leave the clothing behind to make room for the resin. Ah, decisions, decisions.

Well, folks, there was a lot to be had at Chiller, with many people to see and a whirlwind of a weekend during the ghostly season of the year, October.

Do you want to experience something clearly unique? Do you want to get your mitts on some new kits that routinely turn up at this show and may not be seen at other shows? Do you want the experience of rubbing elbows with folks who look dead (or should be), or people with pierced...everything?!

Let your hair down, oil up your chains, pierce your self and check out Chiller *but* don't say I didn't warn you! (The fun and excitement starts at the next show in April; see our Showtime! for more info.)





Yo Modelers! Here is another look  
at more...

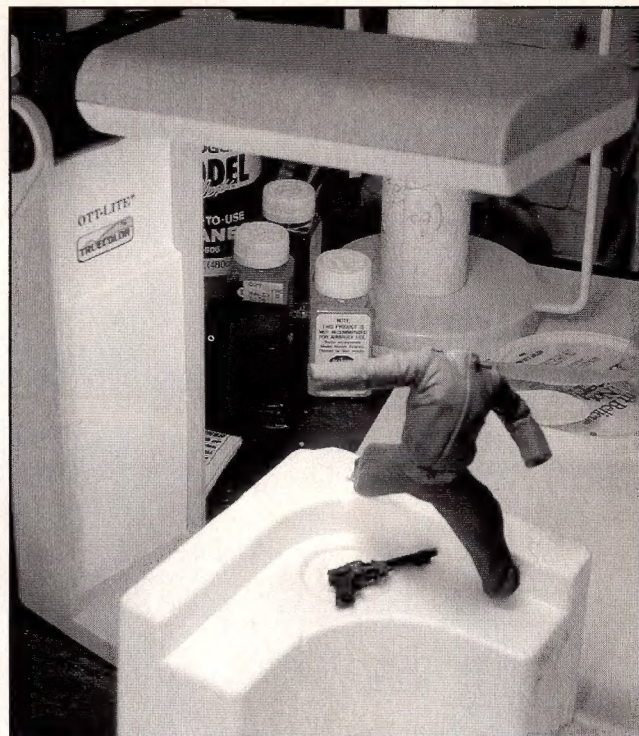
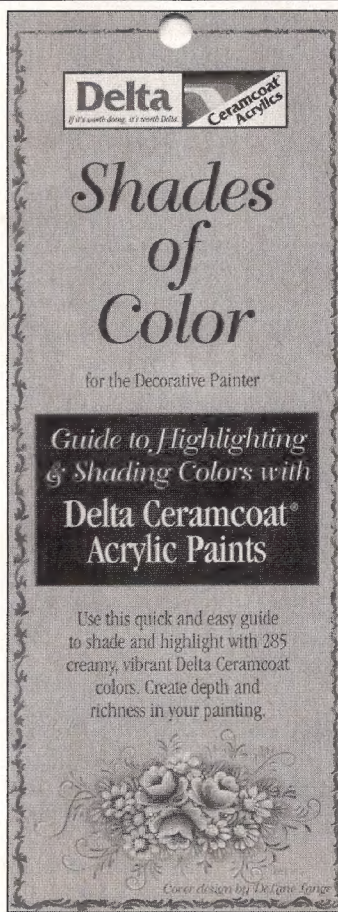
# Goodies & Gadgets

Attention Manufacturers: This section is just for tools and gadgets of all kinds. If you would like your product to appear here, send samples and information. We'll try it out for our readers and pass along vital information about your products.

## Shades of Color

**D**elta color has a pamphlet that may be of tremendous help to you. Ever wonder what colors would look good together on a model? Which color combinations would be best for shading and highlights? Well, if you don't have the innate knowledge from years of doing build-ups, this pamphlet may work wonders for you.

Basically, you can see all the color chips along with the colors that will best complement them when used as a shadow or as highlights. They have an Internet site for you and you can check things out there at: <http://www.deltacrafts.com> or write them. The pamphlet is free (while supplies last) only when you include a SASE. Contact them at: Delta Ceramcoat, Shades of Color, 2550 Pellissier Place, Department 1CMC-OL, Whittier, CA 90601



## Ott-Lite®

**E**very notice how regular household bulbs can give off a yellowish tint? Many florescent bulbs produce a bluish tone. This can make it difficult to render realistic paint tones while painting or when photographing models.

Ott-Lite Technology maintains that their lamps and light bulbs create a natural spectrum of light, allowing the hobbyist to achieve more of a realistic modeling effect when painting.

Want to find out more? Check them out at:  
[www.ott-lite.com](http://www.ott-lite.com)

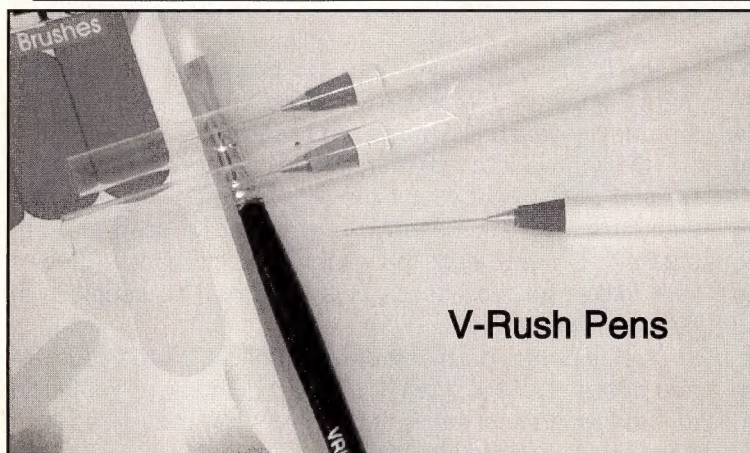
## V-Rush Pens Nail Art Brushes

**F**olks who have been involved in doing nail art have known about brushes like this for quite some time. These brushes are most notably used to paint long thin lines. Most paints will require some thinning before they can achieve optimal results.

You can purchase your set from Tom "On the Bench & Beyond" Grossman and his company at the Humming Line Store by logging onto the 'Net and browsing over to: <http://www.hummingline.com>

If you've grown tired of trying to render straight, thin lines, this tool may just be just the thing, so give Tom an e-mail or letter! Cost per set of four is \$18 (shipping included) and Checks or Money Orders should be made out to *Humming Line Creative Works, 5080 Diamond Drive Colorado Springs, CO 80918-2414 Tel/Fax: 719-268-9848 8-5PM Mountain* or e-mail these folks at: [humline@pcisys.net](mailto:humline@pcisys.net)

While there, you can also browse Tom's gallery of figure kits and find out about the many uses of Polymer Clay Art.

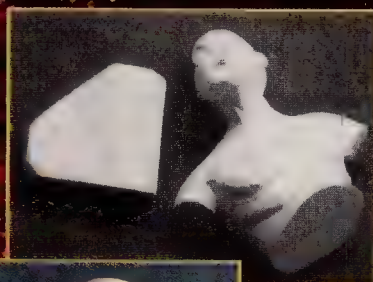
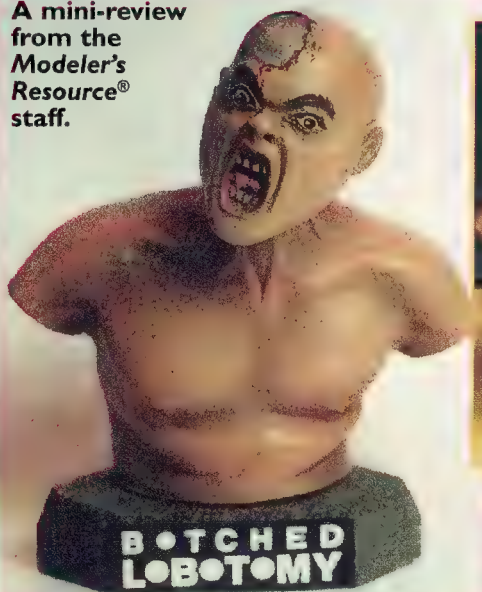


## V-Rush Pens



# BOTCHED LOBOTOMY

A mini-review from the *Modeler's Resource*® staff.



Here's a new piece from Fury Models called Botched Lobotomy. Sculpted by George Pelonis, this 1:7 scale study in the human cranial condition, comes in two solid resin pieces with a sticker nameplate. The kit also comes with illustrated instructions and color box art.

This simple piece can serve as a painting pallet for you to render flesh tones, while the anguished look of our poor patient can lend itself to the rendering of deep etched lines of pain. You can give the eyes that crazed look and the open mouth can be illustrated to match the rage in his eyes.

The exposed steel plate on the head that protrudes through the skin gives the modeler a chance to add some interesting contrasts between the two surfaces. You can gore it out with a lot of fresh blood or render it in a healed look.

Botched Lobotomy can be yours for \$25.00 Plus \$5.00\* s&h by contacting:

Fury Models P.O. Box 574 Los Alamitos, CA., 90720-0574

\*International orders inquire.



# BADGER

## Will Transform Your Model Finishing!

Modelers world wide are transforming their skills, not by the full moon, but with Badger's hottest new releases!

The SOTAR 20/20 Air brush has quickly become the tool of choice for the serious modeler looking for the ultimate in painting performance. The SOTAR 20/20 has the control professionals require and the ease of use a beginner needs. Discover for yourself why the SOTAR 20/20 is "The finest air brush ever made!"

"Bring it to life" with Badger's Freak Flex Paints!

60 gruesome acrylic colors chosen by pros who know models, Freak Flex paints are pre-mixed and ready-to-spray!

The SOTAR 20/20 and Freak Flex paints create a modeling combination that's simply monstrous!

**AVAILABLE DIRECTLY FROM MAIL ORDER RETAILERS IN THIS MAGAZINE AND HOBBY SHOPS EVERYWHERE!**

**IF YOUR LOCAL RETAILER ISN'T CARRYING BADGER PRODUCTS ASK THEM TO ORDER THEM!**



Model Kit: The Wolf Man, courtesy of Polar Lights.  
©1999 Playing Mantis  
Painted By David Fisher



Robert Skotak & 4 - Ward Productions

# DYNAMIC VISIONS



...and Dazzling Visuals! Part 2

## Behind the Curtain



Having explored the early, formative, low budget years, last issue, join us now as we look at how Bob and Dennis Skotak went on to provide some spectacular effects and miniatures on a slightly larger scale.

After the Skotaks completed their work on the modestly budgeted film *Creature*, it was their next film that really made the effects industry take notice of the Skotak brothers. It was also one of the most difficult jobs they had ever done. "Then Jim Cameron came in. We had worked on *Battle Beyond The Stars* and *Galaxy of Terror* together. We had an interesting relationship; we got along really well. For one thing we had the same sense of humor which can get really surrealist-

*Above: The miniature set created by the Skotaks for the future war scene from T-2 3D theme park show.*

pythonesque--after working long hours. He wanted us to do *Aliens*, which was a bigger project. It wasn't an expensive movie. I think it came in at \$17 million, so it went about a million and a half over budget. We had this dictate; You can't go over budget. We worked on it for fifteen months; we were in England about a year. When I came back people didn't recognize me I'd aged so much. It was terrible. We were emotionally and physically traumatized on that. Hellish, that's the only word I can use to describe it. While we were making it, we knew it was a great film, we kept telling ourselves 'We've gotta fall in love with this movie if we're gonna survive.'"

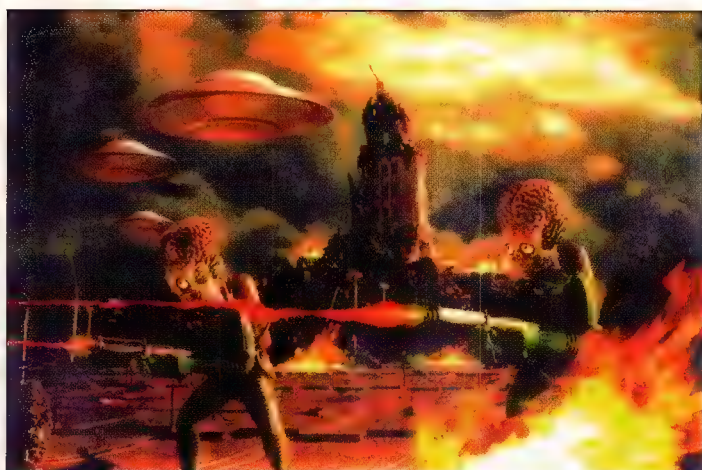
Robert discovered that, as in the low budget days, he became involved with nearly every aspect of the special effects that went into *Aliens*. "There are maybe four shots in the film I'd say my brother Dennis and I were only tangentially involved with--meaning shots I wasn't there for every second. Almost every part of that movie we helped final detail the models, order up stuff, lay out the floor plans, had all the meetings. I worked on a lot of the models. Worked with model guys. Gaffed shots. Built stuff at home. Shot video storyboards. Designed storyboards.

Went to the storyboard artists and got them to redraw them. Went to Jim and got them approved. Making that film was all we did, morning to night, sometimes seven days a week! We were walking nervous breakdowns. But we stuck with it to the bitter end. And said, 'We've got to do this.'"

While shooting in England, Robert found that working with the British technicians presented its own set of problems. It wasn't a language barrier that caused problems, but there were other things that stood in the way of a smooth working relationship. "In retrospect, I really liked them, but they were mostly older guys. It was hard for them to kneel on the floor and get the camera where we wanted it. They had done most of the Thunderbirds-type effects and were used to flat TV lighting. It was very hard to get them to light it the way we wanted to, or get them to hold focus. Eventually they saw the merit in it."

Other problems cropped up as well, things that were never a problem on a Roger Corman film. There were union regulations to follow and severe budget constraints. Every shot had to be handled as a custom job to hide the budgetary limitations. "Here's an example. There's a scene where they load the APC into the ship.





**Above Left:** Robert Skotak (left foreground) and Dennis Skotak (right foreground) shooting opening sequence from *Batman Returns*. **Above Right:** The Skotaks created digital renderings to set the tone and look for Tim Burton's *Mars Attacks!*

There's the shot where the bay doors open and it goes into a holding chamber and the exterior doors open onto the alien planet. We're looking straight at the drop ship and the actors should be there. In this day and age, with a big effects budget, you'd matte it in, in post. We couldn't do that, so we had to have some object reflect off the cockpit so you're not aware that there's no person visible in there. We tried to project slide with a bit of interference pattern so it would look like there was some motion on the face. I remember the model had just been painted again. These painters felt it should be clean and 'perfect.' I said, "Look at the full size set, go to the frickin' B Stage and look at the real thing. It has dents and scratches all over!"

"So for about a second I remember taking keys out of my pocket and scuffing the front of the ship. I put on scuff marks and I took a pencil and added graphite and chalk lines. There was a union problem with the painters, so I couldn't paint the models. But there was nothing that said I couldn't use chalk and pencils... or keys! So I re-did the front of the ship between takes. By the tenth take, the ship looked the way I wanted it to. Every day on that film was like that."

That wasn't the only problem. There were others that left unfixable results. "There are some things that shouldn't have happened. The DP didn't want us to touch the camera. It was a political thing. I remember they'd come back drunk after lunch. We wanted to check and make sure that they had set the f-stop. We were doing the shot of the drop ship tumbling and crashing. It was the very last time it could be shot because we'd already used up

six models. It was horrendously difficult to rig. It had to be shot that day to go to the lab to get a reg print because it was going to be process projected in two days. It was the last possible hour it could be done. So we did the shot and it looked great. Then Denny looked and noticed the f-stop was improperly set. The shot was underexposed. We had to print it up which gave it a grainy quality. You have to live with that. It's in the movie that way. It's a dynamic shot, but it could have been better. Those are the kinds of things I'd like to go in now and fix."

*Aliens* was finally finished, but Robert has his own unique way of describing the experience, "It was barely possible. Everybody who worked on it said it was the toughest thing they'd ever done."

All the hard work and dedication did pay off, however. *Aliens* was awarded an Oscar for Special Effects in 1986. Their association with James Cameron continued on *The Abyss* for which the Skotaks created a hurricane and the collapse of a huge crane, among other shots. Once again they earned an Academy Award for their efforts. Their third Oscar was also the result of collaboration with James Cameron. The spectacular atomic destruction of Los Angeles was an effects highlight of a film that was packed with effects from beginning to end and won the 1991 Visual Effects Oscar, *Terminator 2: Judgement Day*. It was just prior to T2 that Robert formed his own visual effects company, 4-Ward Productions which has provided effects that are both spectacular and often practically invisible for a wide variety of films. My Favorite Martian, *The Arrival*, *Peacemaker*, *Tank Girl*, *Heart* and

**Below Left:** One of the elaborate flying rigs constructed for *Aliens*. The Skotaks supervised all of the film's effects. **Below Right:** Robert Skotak working on beamsplitter composite for *Aliens* (Interior Cargo Lock). ...continued on page 62







# REALITY LANDSCAPING

## with Woodland Scenics' Scenery Kit!

by Fred DeRuvo

Welcome back to this second installment of "Reality Landscaping" utilizing one of the kits produced by Woodland Scenics.

When we left off last issue, we had just finished the completed plastered base. The rocks had been set in place and the entire piece had been left to dry. We're going to pick up right where we left off in this issue by focusing on the rocks themselves and then we'll move onto the area that will become the turf. In the next issue, which will be our last installment of this article, we'll cover creating trees and putting the finishing touches on the diorama itself. We'll also catch up with our figures and talk briefly about the paint job on those, but remember, the focus of this mini-series has been the creation of this diorama base so the full story of how the figures were rendered won't be included as part of this set of articles.

Rendering the rocks in this diorama was quite a lot of fun. Notice the small photo up on the very top half of this page, right above and just to the right of the word "Reality." There, you'll see a picture of a set of pigments from the **Earth Color Kit**, a sponge brush and three empty sprayer bottles. When you purchase this Mountain Scenery Kit you'll want to purchase three of these spray bottles separately since they're not included, if you plan on spraying the pigments on the base/rocks as I did. You can just as easily sponge brush the pigments on but I wanted to try the spray bottle method that I saw Jeff King demonstrate at the RCHTA show (discussed in our last issue). Of course, you don't need to purchase the Woodland Scenics spray bottles; you can do all of your measuring and mixing separately from those and pour the contents into any spray bottle of your choosing. It's just that the Woodland Scenics bottles come with the measurements already on the side, making measuring a no brainer. I like it when things are easy. Leaves more time to enjoy the fun of modeling.

The Earth Color Kit is exactly that. It contains eight pigments of the most often used colors for rendering rock (white, slate gray, stone gray, concrete, black, raw umber, yellow ochre and burnt



**Woodland Scenics produces spray bottles with measurement increments preprinted on the side of the bottles, which are not part of the kit.**

umber). Depending upon what type of rock colorations you are going for, you'll use different pigments. The manual that comes with the kit offers different ideas and suggestions and, of course, explains in detail how to mix up the pigments, so we won't spend time on that. Once measured and mixed, I was ready to get things rolling.

"Painting" the rocks, using the spray bottles and pigments, requires three very easy, yet essential steps. Notice in **photo 1** (next page), I've sprayed spots of yellow ochre (that's right, we're going from light to dark). The folks at Woodland Scenics refer to this as "leopard spotting." You don't want to completely cover your rocks with any of the colors that you choose. You want to create a pattern and allow the natural color of your rocks (in this case, the color of Hydocal) to show through somewhat. At this



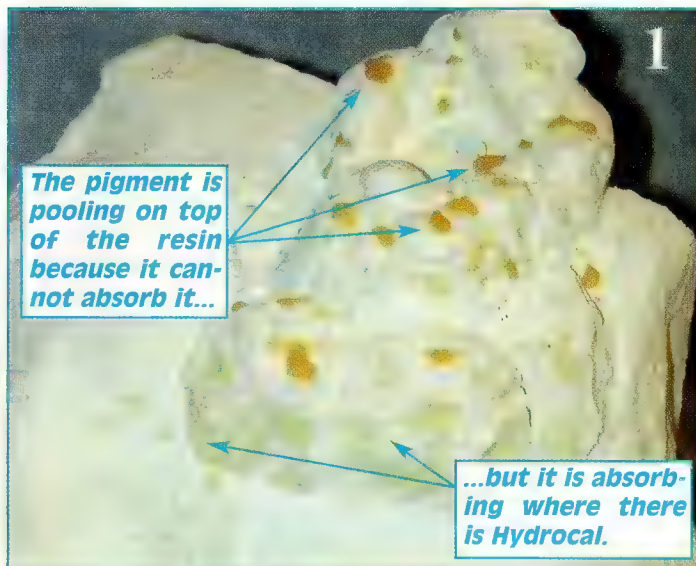
point, let me mention something you may have noticed in the photo anyway. Check out the very top part of the base in **photo 1**; the rock cave out of which our friend, the dragon will be poking his head (this is the Testors Dragon kit referred to last issue; now out of production). Notice that the yellow ochre pigment is pooling on top of the rock's surface, but if you look just a bit lower in the same photo, you'll note that the yellow ochre *is* starting to soak in as it should. The reason for this is simple: the rock on top is made from resin whereas the rock below it was created from Hydrocal using the process we highlighted last issue. The Hydrocal is more of a porous material, as opposed to the resin surface which doesn't allow anything to absorb into it. Becoming aware of this through this process made me realize that the top part of the rock was not going to turn out like the other ones, so I made some modifications in the way I was going to render these rocks.

**Photo 2** shows the burnt umber mix as it was also leopard spotted on using another spray bottle. As you can see, the rocks are already taking on a realistic coloration that might easily be seen in a rock's natural setting. One thing you don't need to do is spray a pigment and then sit and wait for it to dry. As soon as you're done spraying one pigment, move onto the next one in the series. You'll also note in this photo that the burnt umber is starting to run down the hillside of our diorama and leaving little "burnt umber trails." Don't worry about those because they will be completely covered in another step later.

**Photo 3** highlights the black being sprayed on. If I wanted to stop here, I would be all done with the rocks, but as has already been mentioned, the top portion of the rocks doesn't really match the other sections that were created with Hydrocal. You can see the black pooling again so I'm going to need to do something else to blend the top resin base with the rest of the rocks. There are a number of ways to do this, but my choice is utilize oil based stains. These additional steps are not suggested by Woodland Scenics in their manual; these are my suggestions, so I'll take the blame for them if they don't turn out well.

**Photos 4 and 5** highlight the next part which is a simple, two step process. I begin with Bon Artiste Black oil based stain and brushed it onto the entire surface of the topmost rock using an old, worn brush. This was allowed to set for a few minutes (the length of this step is totally up to the individual modeler. The longer it is allowed to sit, the darker this coat will be and the more the stain will be able to run into the cracks and crevices). This was then wiped off and my next stain was then applied. Bon Artiste Dark Avocado was then "stippled" or dabbed on and wiped off in one spot at a time, over not only this topmost rock setting, but also over the rocks created with Hydrocal (remember, I'm blending here).

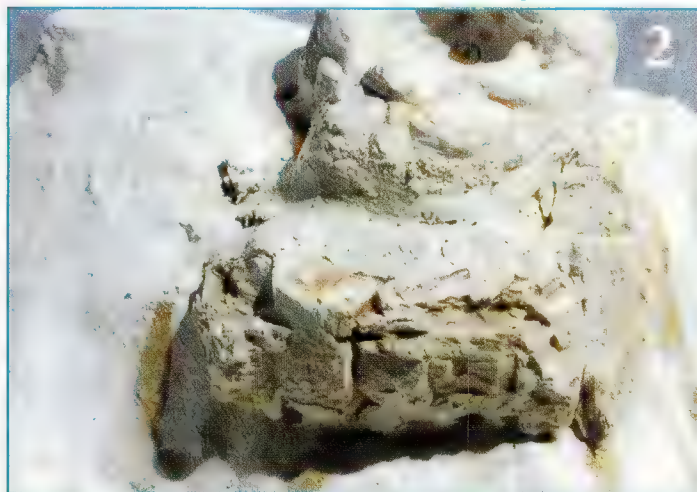
*continued next page...*



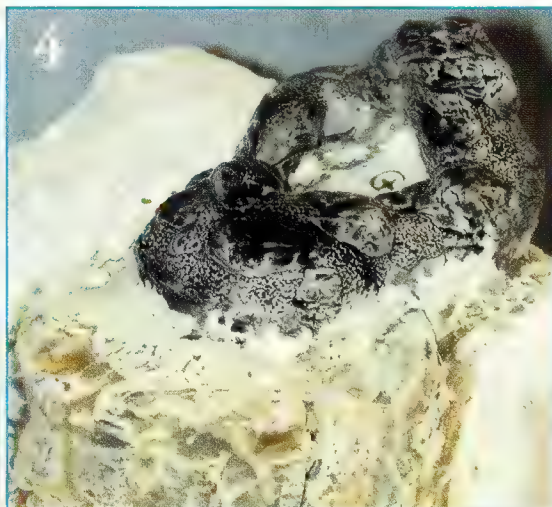
**The pigment is pooling on top of the resin because it cannot absorb it...**

**...but it is absorbing where there is Hydrocal.**

**The yellow ochre is not soaking into the top section of rocks due to the fact that they are cast from resin. The rest is made from Hydrocal.**

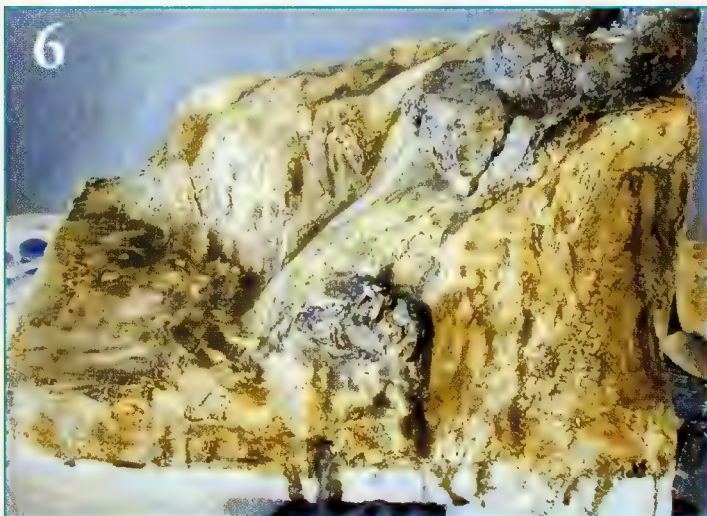


**Burnt umber pigment has been leopard spotted onto the rocks. It does not matter if it drips down on the rest of the base. This will be taken care of in later steps. You will see how shortly.**

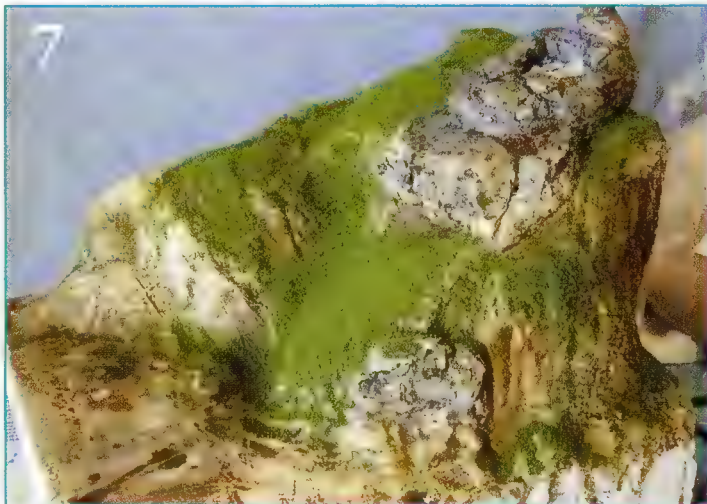


**In photo 3, the black pigment was sprayed over the rock using the leopard spotting technique. Photos 4 and 5 highlight the process of applying Bon Artiste oil-based stains to the rock surfaces.**

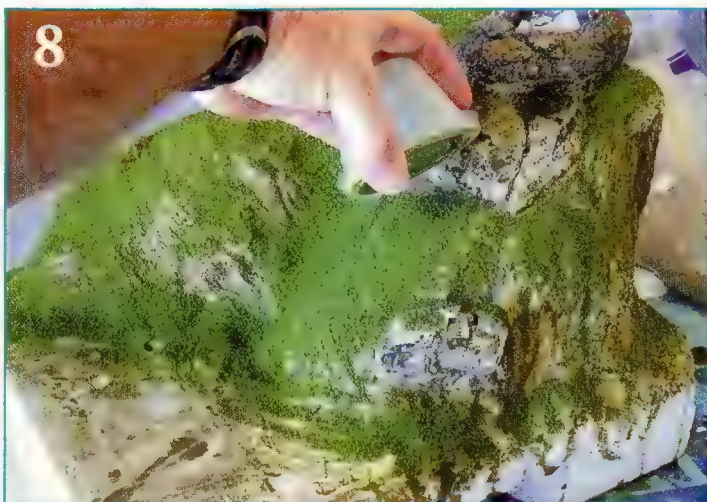




**The rocks are done and the entire base has been given a sponge brushing of Earthtone Undercoat. This color not only acts as natural earth but allows the successive layers of turf to adhere to the base.**



**It is important to sprinkle the different colors of turf over the base just after applying the Earth Undercoat. The base begins to take shape with the addition of these colored turfs.**



**Photo 8: Sprinkle it on with a shaker or with your hand. Either way, the job gets done. In photo 9, tallus (fake rocks) and a branch have been added to help create the realism of this scene. In between each step you need to use the liquid spray glue to allow everything to stay firmly in place.**

Stipple or dab as much as you like until you achieve the type of look you want. I chose the Dark Avocado because I wanted the rocks to appear as though there was moss growing on them. This would be further accentuated with the upcoming "turfs" but this step would create a base for it. Once completed, I sealed the rocks with a light coat of Testors DullCote™ since the oil-based stains tend to leave a bit too much of a sheen for something like this.

We're done with the rocks and I feel I've accomplished something that looks very realistic. The entire process didn't take me more than 20 to 25 minutes from beginning the process with the pigments to ending with the oil-based stains.

In **photo 6**, note that the entire base has a brownish tint to it. This is because I've taken the **Earthtone Undercoat** (a separate bottle included in kit) and sponge brushed it over the entire surface. This was done over the rocks as well even though they are long past the point of being able to absorb anything further.

Now, it's important to do this next step while your undercoat is still wet. Take your first colored turf and sprinkle it over the entire base or wherever you would like the turf to appear. I sprinkled some over the tops of the rocks as well, **photo 7**.

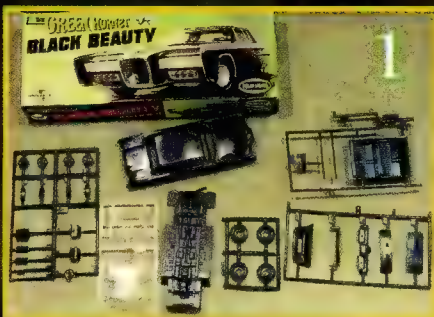
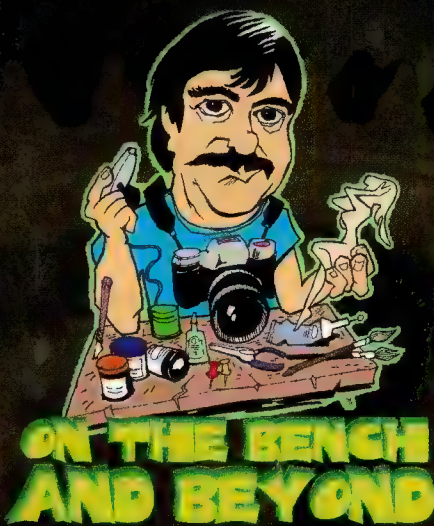
In **photo 8**, I'm using another turf of a slightly different color. You can sprinkle it out of the shaker as I'm doing or simply grab some up in your hand and sprinkle it that way. Between each of these steps, you'll need to spray the entire base down with a spray glue (included in kit). This, of course, helps to keep things firmly in place prior to adding another layer.

In **photo 9**, I've added tallus (fake smaller rocks) and a fallen branch. I've also added "sand" at the bottom of the area. Do you remember last issue when I indicated that I wanted Ms. Rogers walking along a path and coming to a bit of a dead end? The sand ends here. The sand is also included in the Mountain Scenery Kit and it is applied the same way by hand and then spray glue is again used to cement it into place. For securing the tallus to the base, take Elmer's White glue and thin it down with water (50/50) and, using a straw, run it over the smaller rocks. Since it dries clear, nothing will be seen. To glue the branch, I used CA glue and a kicker.

Well, we're done with this installment. Hope you've been having fun so far. We'll be back next issue with the final steps to complete this diorama. Until then, give the folks at Woodland Scenics a call to find out where you can get their products in your town: **Woodland Scenics, Jeff King, PO Box 98, Linn Creek, MO 65052 Tel: 573.346.5555 or [www.woodlandscenics.com](http://www.woodlandscenics.com)**







I don't build many cars. There are always exceptions, though. Being true to form, here's my take on an out-of-the-ordinary extreme machine: "Black Beauty" from Polar Lights.

"Another challenge for the Green Hornet, his aid Kato, and their rolling arsenal, the Black Beauty." I remember these words from the TV series that aired back in the '60's.

The box contained the body, three trees of black plastic parts, one tree of clear parts and the tree of soft vinyl tires. The instructions were nicely laid out with step-by-step diagrams. The painting suggestions were a bit too vague for old, meticulous me so I went to the Internet.

Most of pages looked at were dedicated to Bruce Lee, the martial arts master who played Kato. I did find an account of the restoration of the Black Beauty at [www.katoman.com](http://www.katoman.com). Among the pictures at the site was one that showed the rocket pod doors closed. They were black instead of the silver called for by the instructions. I also noticed that the wheels were largely black with the raised details and "mag wheel" spokes in silver.

I decided that painting the body would go faster if most of it was assembled. I could then finish the interior, add the clear parts, glue interior and chassis in place and add the rockets and lasers last. As recommended in the instructions, I used Testors Plastic Cement #3502. It is thinner than most of the other styrene glues on the market. I found it easiest to put the piece in place, like the usual test fit, and apply the cement to the corners or edges. The cement will be drawn into the joint by capillary action. In some cases, you can apply the brush in the lid or your own smaller natural fiber paintbrush. Don't worry about cleaning the brush. The cement will evaporate off and leave the brush cleaner that it was when you started!

I used an Iwata Eclipse airbrush and Model Master Acryl airbrush-ready paints for the body. You can use a paintbrush, too, but your technique and mastery of the paints had better be pretty good to avoid brush marks. Rattle cans would also have worked.

I first trimmed the small amounts of flash from the edges of the body and assembled most of it. I noticed some sink marks at the front and rear ends of the fenders, the back of the trunk and the area above the grill. These are caused when the injected plastic shrinks in the mold as it cools. I filled these with Testors Red Putty. The body was primed with semi-gloss black to see how my filling and sanding job was. It took more than one application in some spots. That's more of a reflection on my technique and perfectionism than the severity of the flaws. With the sinks filled, the body got another coat of semi-gloss black. Silver was used to detail the raised

lines of the grill and headlight areas. I painted the tail-lights red and finished the body with Future Floor Wax. Clear satin was applied to the roof to give it the appearance of a vinyl top.

The trunk wasn't as smooth as I would like, so I used a "Tropical Shine 4 Way Buffer" from the nail care section of a beauty supply store. The four surfaces on the board become finer as the numbers increase. These sanding sticks work great wet or dry. Wet is good as it keeps the abrasive on the surface from clogging. Don't get it soaking wet. Just keep it damp and clean it often while working. I sanded the trunk and roof with the #2 surface, then #3 and finally #4. Not wanting to airbrush again on this small area, I used a nice, soft paintbrush to apply the Future. When it had dried, it was as smooth as the airbrushed sections!

So, next time you make a mistake, be happy!! It's a chance to learn a new trick. My wife calls them "opportunities to be creative." It turns out that the Black Beauty had two paint schemes. J R Goodman of [www.katoman.com](http://www.katoman.com) and restorer of the original, told me that the car was originally all black with black trim. When the production staff noticed that the car did not show up on film, Black Beauty was painted flat black with silver trim to make it visible in the dark. So, I could save myself the trouble of achieving that perfect gloss finish and painted the car the way it was filmed.

For the interior, I cleaned the small amount of flash from the all the parts with my Excel knife and put them together. I base coated with a grimy-almost-black mixture that I had been collecting in one of the little paint jars on my bench. Next, I dry-brushed with a very dark gray to bring out the details. The missile pods were base coated with silver. Black was added to the panel that holds each set of missiles and red for the nosecones. The wheels were painted with semi-gloss black and then accented with coats of silver on the raised portions. I also removed the flash from the lasers and painted them silver. These parts were finished with clear gloss. The rear window and headlight lenses were glued in place with Testors Clear Part Cement to avoid fogging. The headlight lenses were trimmed to fit into their places. The windshield section covered a large area of the ceiling, making it safe to use the Testors Cement to hold it in place. Be careful not to damage the finish on the body while cementing the windshield to the ceiling. The rocket pods needed the edges of their supporting panels shaved down so they would fit. I snapped the wheels into the tires and added a drop of CA glue to hold them in place. The axles were slipped into place and the wheels were cemented to them. After cementing the interior in place, I placed the chassis in the body and applied Testors Cement along the edges. With the addition of the front and rear lasers, Black Beauty was ready for an evening of crime fighting adventure!!





# Structural Paint FLAMES!

Structural Paint is a very interesting material produced by makers of Liquitex paints (Binney & Smith, Inc. of Easton, PA). It can be formed into simple shapes and, when cured, it has the consistency of rubber. It's great for creating realistic fire effects, whether they can be from the mouths of fire-breathing dragons, volcanic jets or the exhaust nozzles of rockets. They can also make nice water effects and other uses, since they come in many different colors, including clear.

The primary kit effect I will be dealing with here is the fire-breathing "Red Dragon of Krynn." I saw this kit by Ral Partha sitting on the shelf and, like many small scale figure models, the picture on the back of the box was a rather plain, straight-forward version of the finished kit. The picture on the front of the box was the painting the model had been based on, with the majestic dragon flying in aerial combat, blasting a searing jet of fire at his enemies. Now *that* was how I wanted this dragon to be! Just a little fire blast would add enough extra excitement to the kit to make it unique and yet it would not take a prohibitively long time to finish.

I took some Mountains-in-Minutes™, a two part foam mix and poured about 4ccs into a small cup lined with aluminum foil and let it cure overnight (*photo A*). The shape of the cup is important. All you want here is a blob of hardened foam that you can use as the base structure for the main part of the flame blast. Once you have a hardened chunk of foam, lift the aluminum foil out of the cup with the foam in it. When the foil is flattened, the foam will simply peel off and is ready for use (*photo B*).

A piece of foam was cut off the end of this large chunk that was slightly larger than what I envisioned the final flame to be (*photo C*). Using an X-acto knife and sculpting tools, I shaved the chunk of foam into roughly the shape I wanted for the flame blast. Before painting the dragon kit, I gently pressed the foam piece into its mouth, creating indentations in the foam where the teeth and tongue of the dragon would fit later (*photo D*). This will make placement much easier later on. Now the dragon and the flame blast become two separate projects altogether. You can finish painting the dragon then work on the flames once the dragon is fully painted and assembled.

To complete the flames, I took a small diameter plastic rod and pressed it into the "front" of the flame blast foam piece. This will be the jet of flame that is shooting out toward the unseen target. Decide how long you want this outer flame jet to be, then mark and cut the plastic rod to length and secure it into the foam with super glue (*photo E*). Next, for the tiny tongues of flame leaping off the edges of the main burst, I inserted small 26 gauge electrical wires into the foam and glued them in place with super glue (*photo F*).

The need for all this underlying superstructure for the flames is because Structural Paint tends to shrink somewhat as it cures. The foam and wire skeleton will help hold the flames to the right diameter, although several coats of Structural Paint will need to be applied to achieve and maintain the tiny flame-like details in the finished effect.

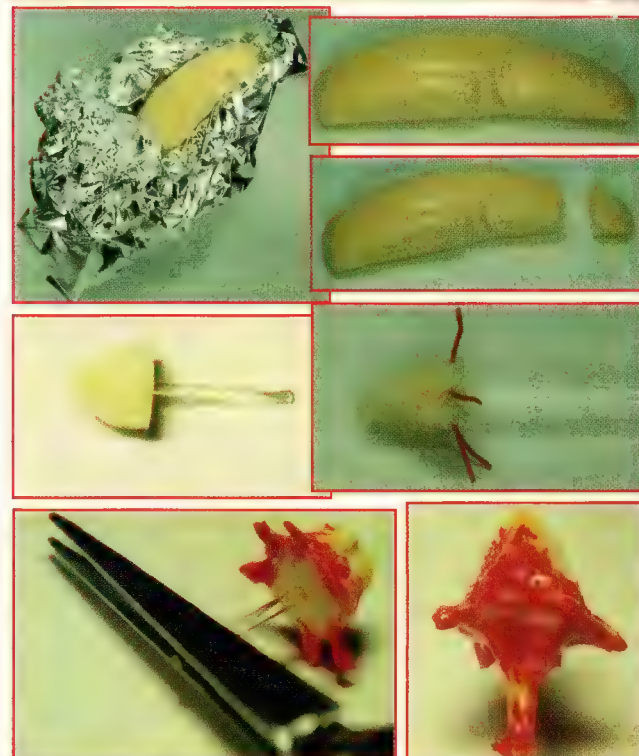
Once the dragon was completely painted, I gently re-inserted the foam back in its mouth and checked the distance from the back of the foam to the back of the dragon's mouth. I then cut a piece of the same plastic rod so it would fill this area between the back of the throat and the back of the flame burst.

Now, it's time to work on the main flame effect. With the foam still in the dragon's mouth, I used a toothpick and began to apply a thin coat of white Structural Paint to the foam burst skeleton. This coat is not meant to create a flame effect. It is used to mark off where the dragon's mouth covers the flames separately, knowing that it will still slide right back into place, once it's done. Also apply a coat of yellow Structural Paint to the rod in the dragon's mouth, being careful not to get any on the teeth or around the mouth or head area (if you do, wipe it off with a Q-tip™ or dry toothpick before it cures, otherwise you'll risk pulling underlying paint off with it).

It is now possible to remove the flame skeleton from the mouth as it can be held by the plastic rod with tweezers (preferably the self-locking kind). We are now ready to build up the flames. I started with a mix of yellow and white Structural Paint. Base coat with just white first, then immediately add the yellow, while the white is still wet. This will create a natural melding of the colors that will look great in the end product. This base coating should be spread on the main flame burst and around



by Paul A. Snyder



the bases of the flame tongues coming off the edges. Once this had cured overnight, I created another layer on top of it, using yellow first, then orange, in the same way I did with the yellow and white. Add the orange when the yellow is still wet to get a more natural melding of the colors. This second coat will build up the main burst, but it should also cover the flame tongues on the edges (*photo G*). As I apply the coats from this point onward, I push the toothpick into real, leaping flames. These tiny spikes will shrink and blunt as the Structural Paint cures. Therefore, it is necessary to go back and add small amounts of additional paint to keep building them up, so that, eventually, they remain upright and sharp and enhance the final look.

Now I spread the yellow and orange over the front of the burst and down onto the flame jet (the part of the plastic rod not covered by tweezers), (*photo H*), applying another build-up coat to the main flame burst and the tongues as I go. The flame jet and front of the burst will probably take one or two more coats to increase their diameter for a more realistic look, but the time and effort will pay off in the end. Allow each coat to cure overnight before applying the next coat. Once the majority of the proximal flame was done, I test fit and then glued the flame into the dragon's mouth (*top photo*) and which point I could build-up and finish the jet's end that was held in the tweezers, as well as touch up areas near the mouth and teeth that were left uncovered in the previous steps.

The finished effect should greatly enhance your kit and it will make your dragon the envy of other gamers who just build theirs "straight out of the box."





**Shop on-line at: [www.monstersinmotion.com](http://www.monstersinmotion.com)**



New! 31" Nautilus #18JIC02



New! 16" Fireball XL-5 #18FMM01



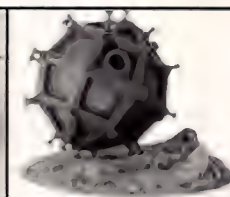
New! Max Police Interceptor #181MM02



Spinner Car Kit #181MM02



Seaview w/Flying Sub #181MM06 \*\*exclusive\*\*



Cavorite Sphere #18SMM02



Icarus Spaceship #183MM01 \*exclusive\*



Classic Phaser Kit #26TGT03



Devonian Encounter #05CMM01

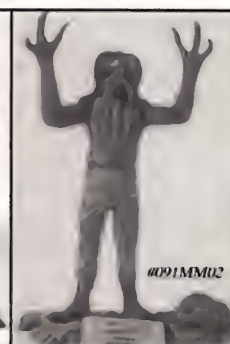


Kali Kit #231MM03



Includes different diorama!

Basil Rathbone #051MMM01



I Married a Monster Kit



Pharaoh's Encounter #05MMM01



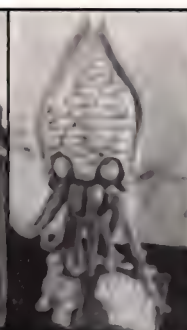
Creature Walks



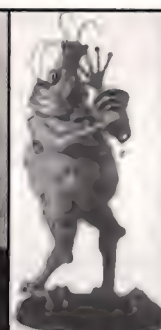
Father of the Bride #05FMM03



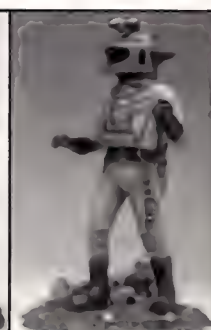
Crazy Am I? #05FMM01



Yog #081HM01



Wak #031AD01

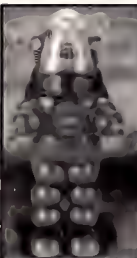


Nemo Diver #03VDD01



Also Avail 'Nude'

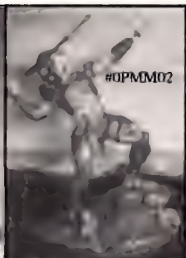
Taarna Armor #02HMM02



Robby #17RPL01



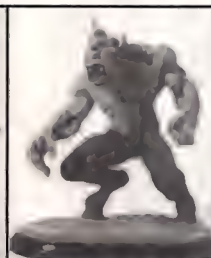
Hyde #051MM02



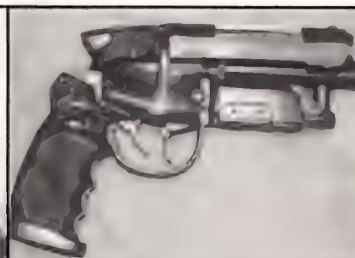
Predator Warrior



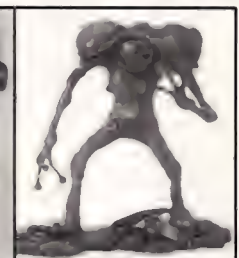
Barb Wire



Nagel Cyclops #102MM03



PKD Pistol Kit #03BDG01



Giant Martian #03WMM01

Wholesale Inquiries Welcome!  
Prices Subject to Change w/out Notice

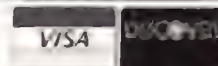


**Mail Order/Warehouse:**  
330 E. Orangethorpe Ave, Unit H  
Placentia, CA 92870 USA  
Mon-Sat: 9AM - 6:30 PM PST

**MONSTERS  
IN  
MOTION**

Tel: 714.577.8863 • Fax: 714.577.8865  
24HR: 714.281.3807  
Hotline: 714.281.3007  
Color Catalog: \$5.00/USA - \$8.00/International

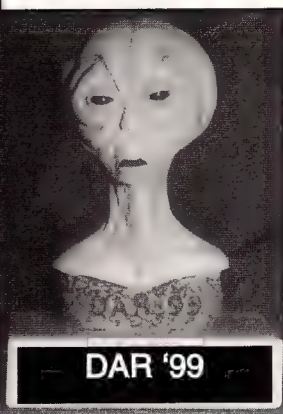
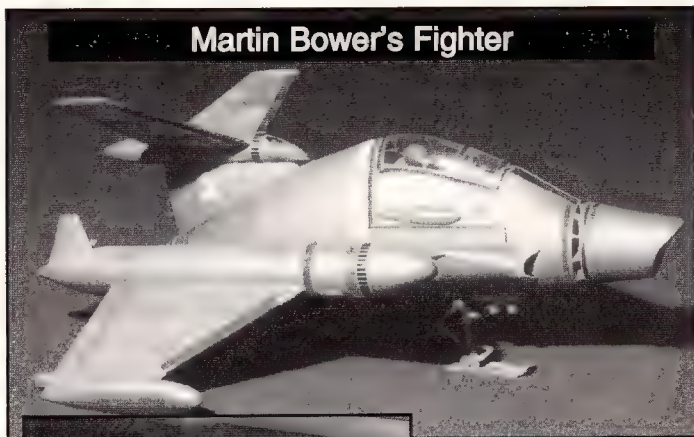
**Mention You Saw This Ad in Modeler's  
Resource and Receive a 5% Discount!**



**Gallery/Retail:**  
310 E. Orangethorpe Ave, Unit C  
Wed-Fri: 11AM - 7PM; Sat: 9AM - 5PM  
Sun, Mon & Tues: Closed



## Martin Bower's Fighter



Above Left: Martin doing the DRONE Challenge. Below: Dave Daine's "Moonsinger" & Andrew Wright's Falcon.



# ACROSS the POND

with Andrew "Mad Dog" Hall

The Film and TV Model Clubs' second **DRONE-A-RAMA** event took place over the weekend of October 22nd - 25th in the historic city of York. Our 1997 model show brought in 170 vehicles and figures which we thought was great but this time, there were 250 ships, figures, 1:1 scale props on display all built by your normal (well, as close as we can get) modeller.

Attendees also received this "Grey" 3 inch resin bust sculpted by Dave Trefler, cast by Jason Andrews. Our special guest model maker, Martin Bower, presented a superb slide show, highlighting his work on *Alien* and numerous TV shows with many previously unseen photographs and he unveiled his new, re-tooled Melloni Peach figure. He was also brave enough to undertake the "Drone Challenge." We asked Martin to build either a crashed spaceship or a ruined building from parts that members had brought with them. He had four hours to wade through the "bits," design his item, build and paint it and then add a base. Amazingly, this he did while also fielding questions and managing not to glue my fingers to the kit! The photo shows Martin drybrushing prior to adding decals...Dr One, if you must know. This item was then used as the central point in our 25mm role play game...kill everything and win scenario...Fate being what it is or me being a bloodthirsty old sod, the ship is now mine - mine - all mine I tell you! Sorry, lost the plot. On to the model show...

Our bash is unlike most other shows in that the attending members vote for the kits they like within each of the categories, no panels or anything like that. You vote for what you like. The categories too are rather strange and the entrant has a limited choice of where they place their kits prior to the actual judging. There are no limits to the number of kits you may enter not do you have to pay for the privilege of showing an item, you just need to be a club member. On with the results!

### DIORAMA:

The stipulation is that you should bring together kits to make your own, unique diorama and this was won by Mick Edge with his *Alien Autopsy* display. The small greys are the Testors figures in case you were wondering.

### SCRATCH FIGURE/BUST:

This was won by Dave Trefler (yes, he of the *Tremors* 2 kit) with his "Dust 'Til Dawn" rat monster. It was good to see a number of new busts in

this section some of which may make it into production.

### VERY ODD:

We have this to cover wall plaques, busts and the like which do not fall into the other categories. A stunning 1:1 scale Clown bust from Spawn, painted by Jo Brooks was pipped into second place by Dave Daines' version of Alex the Vampire.

### FIGURES UNDER 3 INCHES:

We have this to cover role play figures, deforms and white metal kits. This was won by Mick Edge with his "Ewok Rider." I can hear Star Wars fans fainting as I type. So, either this is one small Ewok or one very large Toad! Ian Marchant's "Clint" figure came in second place.

### ALIEN SAGA:

Paying tribute to the *Alien* films, this category contained hardware, marines, eggs, huggers, etc., but the winner who stole the category was Jason Andrews with his "hive." The main pillar and 80% of the base will be available from the clubs new venture "Dr. One's Lab" and yes, they are GEOMETRIC Aliens.

### HARDWARE:

Always a strongly contested section, the winner by a couple of votes was Dave Trefler and his crashed LIS Jupiter 2.

### SCRATCH HARDWARE:

The stuff you build in your shed. Sweeping the board was Andrew Wright's fully lit Millennium Falcon. This baby is five feet long! You had to see it to appreciate it, fan - chuffing - tastic.

### IMAGINATIVE:

A new section for "Stuff" not from film or TV. The winner, again, was Mick Edge's "Area 51 Visitor" while second spot went to Eric Moore with his "Thing" inspired by the Dark Horse Comic book.

### HUMANOID FIGURE:

The choice was vast. Manga was well represented in this category yet it was perhaps one of the cheapest kits which won. That man Trefler again with his "Stargate" figure, the scratch base is stunning.

### MONSTER:

The section with the largest - literally - number of entries. A huge variety to choose from but when it came down to it the winner was Dave Daines



with this "Moonsinger" on 1:1 scale rendition of Ben Nevis. Actually, Dave beat himself as his take on "Rise 'N Dine" was second.

From this lot member then have to choose the Best Overall Figure, Best Hardware, Best Diorama and Best in Show - no easy task. Winners receive a Silver Dr One statue with the overall winner getting a Gold Dr One. You see, we are not doing this for the money; it's the prize that's important. Anyroad, the final four were:

• **BEST FIGURE IN SHOW:**

Moonsinger by Dave Daines

• **BEST HARDWARE IN SHOW:**

Millennium Falcon by Andrew Wright

• **BEST DIORAMA IN SHOW:**

Alien Autopsy by Mick Edge

• **BEST IN SHOW OVERALL:**

Millennium Falcon by Andrew Wright

York also saw the unveiling of the FTMVC's own range of figures, busts under the banner "Dr One's Lab." All of the items have been sculpted by club members to enable folks to get their mitts on cheap items. The sculptors get no money but do get the chance to get their work to a wider audience and the profits will go back into producing more/different kits. If you would like details, UK readers should send two 1st Class stamps - Overseas readers should send two IRCs to: Dr One's Lab, Jason Andrews, 9 Grecian St, Maidstone, Kent ME14 2TT United Kingdom.

On Sunday, we held a charity auction/raffle for the Childrens' Heart Unit Fund based at Newcastle and I would like to thank Star Wars Emporium, Creatures Unlimited, IMAR Models, Polar Lights, Traveling Man, MVM and Martin Bower who donated an original fighter model. We raised £500.00/\$800.00 so thank you all very much. Will we do it again? You bet. October 2001 and York will be the place to be.

Hope you all have had great holidays. May this new year be a happy one.

Andrew "Mad Dog" Hall

172 High Hope St

Crook, County Durham DL15 9JA

England

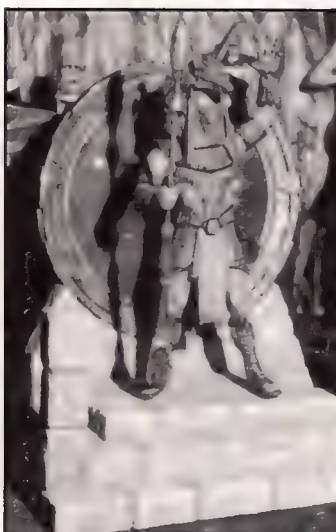


PS - May Your Glue Tube Never Harden - had to get that in somehow.

Right: Dave Treffer's Stargate

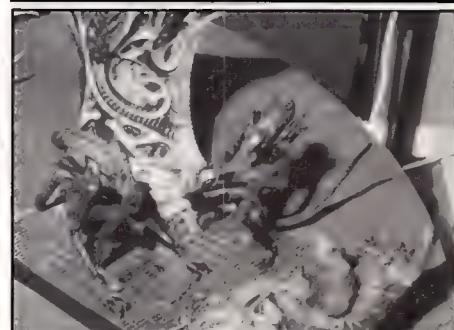


Mick Edge's Area 51 Visitor



Mick Edge's Alien Autopsy

Below: Jason Andrews' Alien Hive



## SENIOR TREND ENTERPRISES

MILITARY TO FANTASY

ARMOR - AIRCRAFT - FIGURES IN ALL SCALES

**GREAT KITS AT GREAT PRICES!**

FEATURING

ANDREA TAMIYA WARRIORS JAGUAR MASCOT SIMIAN SOLARWIND MODELER'S RESOURCE AND MANY MORE!

**BIG THINGS ARE HAPPENING IN 2000.**

**WATCH US FOR A MAJOR ANNOUNCEMENT,**

**THAT'LL KNOCK YOUR SOCKS OFF!!!**

P.O BOX 361 TRUMBULL, CT 06611-0361  
TEL: 320-459-9235 FAX: 203-459-0379

SEND \$5.00 FOR OUR COMPLETE CATALOG  
REFUNDABLE WITH YOUR FIRST ORDER OF \$50.00 OR MORE

E-MAIL: SENIORTREND@EARTHLINK.NET

## MOONLIGHT HOBBY



Figures for Modellers with Discerning Taste

Featuring

Fantasy • Science Fiction • Horror • Military

Garage Kit Figures • Gundams

Animé Figures • Comic Book Figures

Mail Order Only

Moonlight Hobby • Dept M

955 Summer St • Franklin, MA 02038

Phone: 508.520.0496 • Fax: 508.520.7149



# Nan Desu Kon 3 Art & Model Show

September 24-26, 1999 Sheraton Denver West Hotel  
Text and photos by Tom Grossman • [tomtag@pcisys.net](mailto:tomtag@pcisys.net)



Animé (pronounced ah-nee-may) is an American term for Japanese animation in its many forms. It is commonly known for cute girls with baseball eyes and often-stunning strength and determination, horrible monsters from our deepest fears, towering war machines and the most unique spaceship designs I have seen anywhere. The story lines run the gamut from light and hysterically funny to deeply moving and sometimes fatalistic. Unfortunately, most of what has made its way into the media in this country is but the tip of the iceberg and sometimes not the best choices. For those of you unfamiliar with this art form, it is my great pleasure to introduce you to it. At least in part...

Nan Desu Kon III was one of the best cons I have ever been to. My compliments to Rebecca Norman and her staff. Over the three days of the con, there were multitudes of activities. Guests included voice actors and actresses. Panel discussions covered various anime themes and topics including voice acting. For the artist, there were cell painting workshops, pen/marker/pencil workshops, CG demos and airbrush classes (taught by yours truly), video creation panels and seminars. There were costume plays, the anime olympics (Can you jump from an airplane with no parachute, land on your feet and be ready to fight?), comedy skits and lots of costumes for the contest. You could play tabletop, card or video games. I particularly enjoyed the three video rooms that ran around the clock for the duration of the con.

Included in the seminars were two sessions about modeling conducted by master modelers Art Hamstra, Glenn Norris and George Robbert (*Photo 1* in this order l to r). Even though the theme of the day was anime, the emphasis of their program was that building is fun. It doesn't matter what you build because its all fun and you can learn tricks from everybody when you share it.

Anime kits generally fall into two categories: characters and vehicles. The character kits are most commonly girls or women from various anime features. There are also kits of the some of the male characters and monsters. Vehicles are most commonly mecha or Gundam Mobile Suits. These are huge anthropomorphic machines that the pilot rides in. There are lots of really cool anime spaceship kits, too.

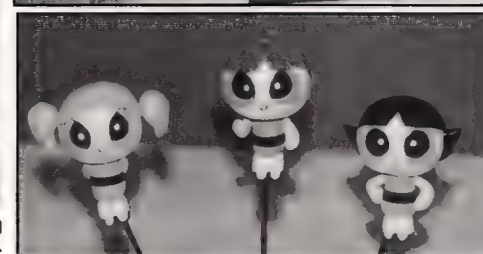
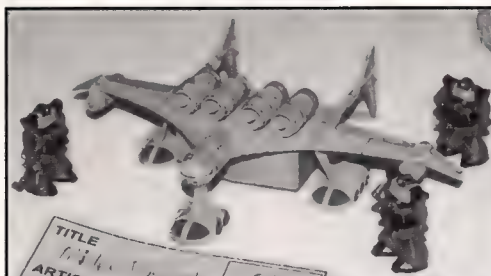
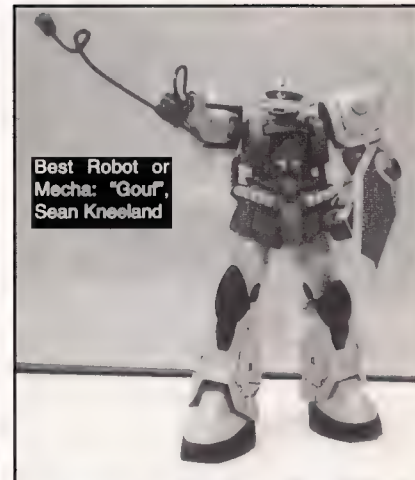
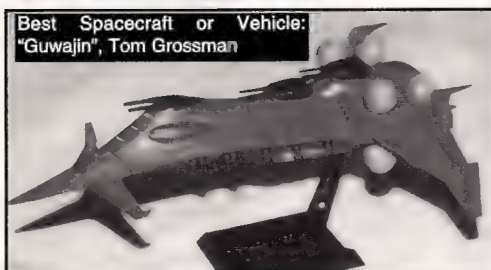
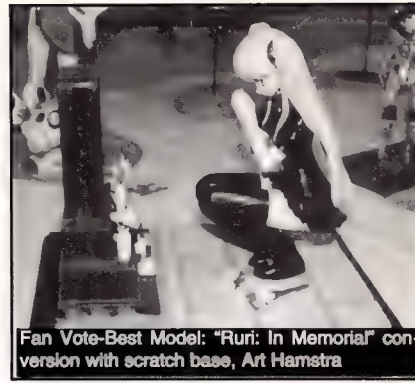
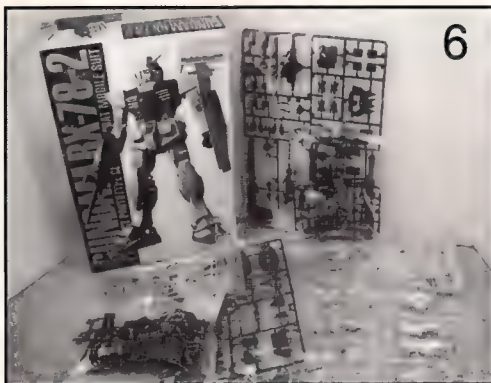
One of the nice things about the con was the fact that the dealer's room was not the largest space at the show. None the less, the variety was good. As one would expect, there were lots of videos, posters, action figures and CD's. Among the companies represented were anime and manga Studio IronCat, (*Photo 2* Kevin Bennett), con sponsor Anime Viliage (*Photo 3*) and Asylum Comics. I found some kits at Anime Palace, run by the Jean family, (*Photo 4*).

Besides those airbrush classes and spending hours in the video rooms, what I really went to this con for was to participate in the model side of the Art and Model Show run by Greg Hignight and Shawn McDonald (*Photo 5* l to r: Shawn McDonald, Greg Hignight - crop the others off). Bandai sponsored the 20th Anniversary Gundam Contest. This is a popular series in TV and movies that addresses the futility and horror of war. If you have never built a Bandai kit, you are in for a treat. Colpar Hobbies West of Lakewood donated a \$170 Perfect Grade Gundam kit. Lucky Neko Anime and Hobbies of Colorado Springs donated a long list of prizes. Last but not least, this publication, offered a subscription for the Best Girl Kit.

This turned out to be an educational experience for me. My figures didn't place against the work of Art and George. I shall have to start doing conversions and compositions if I want to be competitive. My spaceships, on the other hand, did well. Among the cool prizes was a Bandai Master Grade RX-78 Special Coating version (*Photo 6*). This is a really cool kit with parts coated in blue, red, gold and silver chrome.

So, if you are tired of the selection form American manufac-





Gundam Contest 2nd: "Midea Transport", Tom Grossman; Not Shown: Gundam Contest 1st: "Hi Zaku", Sean Kneeland

This photo represents a scratchbuilding effort by Greg Hignight.

turers and producers, try an anime kit. If you are getting a bit bored with the same stars at the same scifi cons, try an anime con. Better yet, make plans now to attend Nan Desu Kon IV next year. Check their website for current information!



Another quality contest entry.

## ~ Contact Information ~

- Nan Desu Kon: <http://www.geocities.com/Tokyo/Garden/8493/Nandesukon.html>
- Rebecca Norman: [genkidenki@hotmail.com](mailto:genkidenki@hotmail.com)
- My review from NDK II: <http://www.geocities.com/80/Tokyo/Garden/8493/ndk2modrvw.html>
- Anime Palace: <http://www.animepalace.com>
- Asylum Comics: [www.asylum-anime.com](http://www.asylum-anime.com)
- Colpar Hobbies West 303-988-6103 • 3355 S Wadsworth Blvd, Lakewood CO 80227
- Lucky Neko Anime and Hobbies: [luckyneko@earthlink.net](mailto:luckyneko@earthlink.net)
- Tel: 719-266-9460 4759 Flintridge Drive, Colorado Springs CO 80918
- Studio IronCat: <http://www.ironcat.com>
- Fort Collins Anime Club: <http://www.verinet.com/~salyavin/fcac>



Visit Aves® Gallery on the Web  
[www.avesstudio.com](http://www.avesstudio.com)

# AVES®

## APOXIE® SCULPT IN 12 WATERPROOF COLORS

**AVES® products feature excellent performance and shelf life with all our self hardening clays and maches.**

*Certified non-toxic • Freeze/thaw stability • Simple water cleanup • No kilns or ovens • Manufactured in the USA*



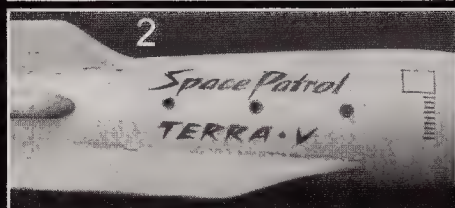
**APOXIE® SCULPT • APOXIE® CLAY • CRITTER CLAY™ • AIR FIRE CLAY™ MASTER MACHE™ • AVES® PAPER MACHE™ • SPECTRUM® COLOR CLAYS**

P.O. Box 344 • River Falls, WI 54022 • 715-386-9097 • To order 800-261-2837



# Restoration of A Legend

by Jack McKinigan II



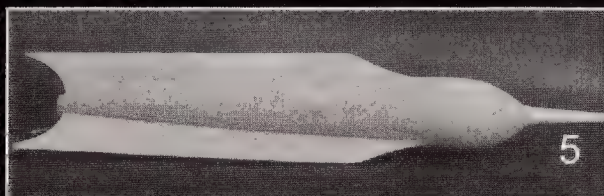
Other than the welcome peace that came with the end of World War Two, there was the natural byproduct of war, advancement in technology. The public was hungry for the technology, born of war, to improve their lives. So it was that we reaped new styling in automobiles, refrigerators and every conceivable product for the home and business. It seemed as if the future, as presented at the 1939 World's Fair, would soon become a reality. Born in 1947, I was among the first of the "baby-boomers" who would experience the new era of nationwide television programming. Network programming was young, inexperienced, unsophisticated and sometimes non-entertaining by today's standards. For a youngster who wanted to watch TV on a Saturday, other than "B" westerns and silent cartoons, there was little programming that was directed toward him or her. In 1949 and 1950, three pioneering programs were introduced to the public which would change the lives of large numbers of the youngsters who watched them.

The children of that generation were not mentally idle. Captain Video, Tom Corbett Space Cadet, and Space Patrol fed their imaginations with tales of the future and dangerous adventures that required real science as well as science-fiction to resolve problems. By 1952, there was not a boy on my block who could not

explain how a rocket worked, why a man needed a space suit to work in space, and why it was so hot on Mercury. Those were exciting times, indeed. As we grew older, some of the boys would become more interested in other things, but there was a core of us who would become the scientists, engineers, authors and visionaries of today. In the 1950s and 60s we were considered futurists... today, we would be called nerds. Sadly, if the trend continues, the nerds will be supporting the remaining 90% of the nation in the near future.

Space Patrol was, by far, the most influential of these mind-stimulating programs. Created by ex-Navy pilot, Mike Moser, Space Patrol began as a radio program and then became a 15-minute TV program for ABC which aired three times a week. Later it became a weekly half-hour program, usually with multiple episodes needed to complete a story. The core cast was comprised of five very talented actors, who had previously worked in theater and films. Commander Buzz Corry (Ed Kemmer) was the leader of the Space Patrol. A hard-working and tireless hero, Buzz was a scientist, statesman, warrior and law officer. His impish sidekick, Cadet Happy (Lyn Osborn) provided comic relief, educational opportunity and off-camera shenanigans that are still talked about almost fifty years later. Carol Carlyle (Virginia Hewitt) was the lovely, blond romantic interest for Buzz. Major Robbie Robinson (Ken Mayer) was the security chief for the Space Patrol. The vampish Tonga (Nina Bara), was a originally a villain, but the fans loved her so much that the writers decided than even a bad girl can turn good, and they made her a part of the crew.

The flagship of the Space Patrol TV fleet was originally the Terra IV, a relatively small rocket ship that was reminiscent of the Buck Rogers ships in comic strips. Needing a more powerful and versatile ship that could hold a larger crew as well as captured bad men, the Terra V was commissioned in the 1952 season. The Terra V was larger, sleek, stylish and sported communications and navigation equipment that was not thought about when the earlier models were designed. Through her career, the Terra V went through several changes and there were at least five different versions that appeared on screen. Of these, only the first and last are of any significance, the others being intermediate designs.



The completely restored model ready for space travel...



After the untimely death of Mike Moser, ABC and his widow failed to come to terms in transferring ownership of the series to the network and the cast and crew were disbanded. Most of the props from the program disappeared, probably tossed into a dumpster. However, one of the models of the Terra V was repainted and presented to Lyn Osborne as a memento of the show. In 1958, Lyn began suffering a series of blackouts and less-than-lucid moments. He was diagnosed with having a brain tumor and during the surgery to remove the growth, Lyn passed away. Lyn's sister, Beth Flood, inherited the model and kept it safe for almost forty-five years. The effects of time slowly took its toll on the model and by 1998 the deterioration was very evident.

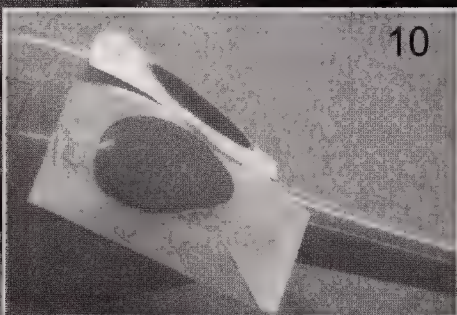
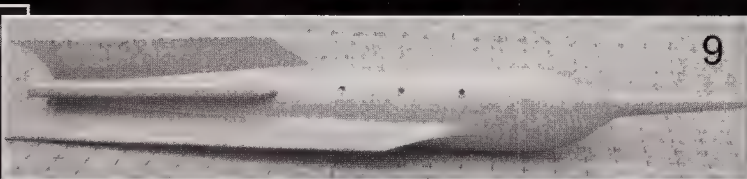
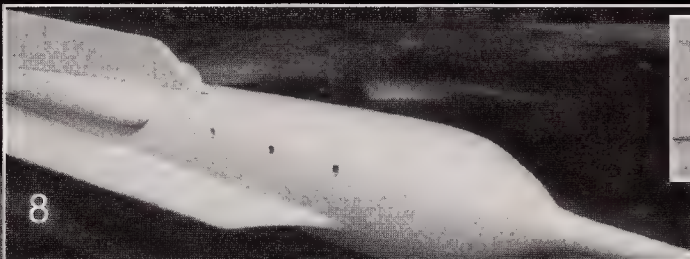
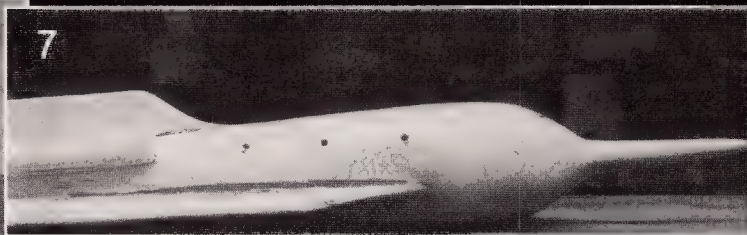
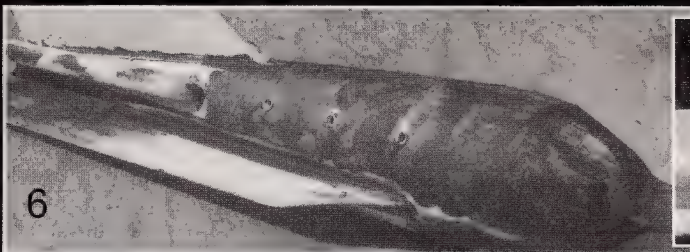
Space Patrol has its guardian angel. A working journalist, Jean-Noel Bassior, a lifelong fan of Space Patrol, was familiar with my work as a modeler and knew not only of the model's existence, but of its condition. Ms. Bassior, the leading historian of the TV program, was concerned for the future of the model. In the spring of 1998, Jean-Noel contacted Beth and suggested that the model should be restored. Using only her faith in Jean-Noel's judgement, Beth shipped the model to me in order to begin the restoration process.

Upon opening the shipping container, I became that six-year old boy again! I held in my hands the very ship that had propelled me across the galaxy during the most impressionable years of my childhood! Willy Ley and Werner Van Braun had nothing on me!

The first thing to do was to make a visual inspection of the model. It was made of wood, carefully turned mahogany, and had been expertly assembled in the studio's shops. Over the years, the wood had shrunk under the layers of paint and large gaps had formed allowing the paint to chip away. There had been some minor accidents over the decades and there were several gouges in the fuselage. The eyelets used for portholes were badly tarnished and in one major accident, the nose boom had been broken in two and had been re-cemented in place. I conferred with Beth about the extent of the restoration and suggested that I make improvements to the paint finish, window glazing and details. I could turn the studio model into a modern piece of art with very little extra effort. However, for Beth, the model was a part of her brother's legacy and she decided that it should be restored as the original.

The first thing to do was document every square millimeter of the model with photographs (Photos 1, 2, 3). All of the markings would have to be replaced exactly as original and the hand-painted lettering would be quite a challenge to reproduce. This is because the art depart-





was not a factor in the restoration.

The fuselage was turned from a large block of mahogany and the tapered shape exposed ring-layers that had shrunk at different rates causing a wavy-effect in the fuselage. Layer upon layer of green putty was applied, cured and sanded until the fuselage was smooth as glass. Between each application, primer was applied and sanded to expose surface discrepancies. All gouges, pits and exposed pores in the wood on all surfaces were also filled and sanded (Photo 7).

Satisfied with the surface preparations, the model was given another coat of primer, wet sanded and re-checked for flaws. A final primer coat was given and the model was stored for another three weeks for curing (Photo 8).

Reproduction of the markings was made easy with the help of a computer. Photos of the markings were scanned into a computer and converted to a paint program format. Corrections to the dithering caused by scanning were made and small imperfections were filled in. The images were sized to match the original markings and then printed onto decal paper, coated and set aside. The commander's "flash" on the tail fin was not perfectly symmetrical on either side of the craft, so a new one was created with a graphic program and then sized and printed as per the other markings.

The model was then wiped down with a tack cloth to remove any traces of grit and residue. The paint used is an automotive enamel with the color being close to "Dove Gray" in most color wheels (Photo 9). It was thinned and mixed for application with a Testors Aztek airbrush using a wide-coverage nozzle. All areas were given a light mist coat and then a full-coverage coat and allowed to cure for two days. The surfaces were then given another light sanding with 1200 grit sandpaper and re-painted for a super-smooth finish. After full curing of the paint, decals were applied and blotted into place. The windscreen was masked off and given a coat of Testors Graphite paint (Photo 10), then reflection highlights and shadows were hand-painted on the windscreens. The "porthole" eyelets were polished with a Dremel tool using a wire brush attachment and then reinserted into the fuselage. Epoxy resin was then used to fill the holes and create a glazing in the windows (Photo 11). Two coats of Testors Dullcoat were applied overall to seal and protect the entire model.

The model was shipped back to Beth in June of 1999 and received in excellent condition. It now rests in a custom cradle that was fashioned by Beth's husband and remains a fitting tribute to Lyn and the memory of the Space Patrol.

#### Epilogue

While I was honored to be selected to restore the model of the Terra V, there are always things that I wish I could have done. The modeler in me tells me to attempt to improve upon an existing piece, yet since this was not my property, I could not make that decision. If this had been my model, I would have applied the simulated Endurium finish to the ship, added the skids, nav-lights and strobes, applied suitable warning, access and handler's markings, hollowed out the cockpit and glazed the wind-screens, and hollowed out the rocket and plasma vents. I will have a chance to do that! By the time that this article is printed, Herb Deeks will have placed into production an 18" resin model of the Terra V, Mk I. This is an earlier, and for most people, an even better looking ship than the Terra V Mk. V. I am happy to have been a small part of Herb's project, having supplied the drawings for the ship and markings.

Anyone with comments on the model or memories of Space Patrol is invited to send them via e-mail to Jean-Noel Bassior at the following address: [jeannoel@earthlink.net](mailto:jeannoel@earthlink.net)



The author with restored model.



ment for Space Patrol used a very unique font, that of a highly stylized lightning-bolt design. After photos were taken and development confirmed, the model was taken to a local auto body shop and given a spectrographic analysis in order to match the paint exactly. That done, the paint was ordered.

The most nerve-wrecking part of the restoration was the removal of the paint (Photo 4). Once begun, there was no turning back. I opted to remove the paint without the help of chemicals, because of the possibility of damage to the wood. This required four upon hour of sanding with 600-grit wet/dry sandpaper and constant flushing of the surface. In the process, I uncovered the original yellow finish of the model. Yellow was the color of choice by the lighting director because it looked like chrome-silver on the old black and white cameras and kinescopes, yet did not cause "blooming", a flare-like condition that caused ugly black halos to appear around high-contrast areas on the old vidicon camera tubes. The markings on the yellow paint were virtually identical to those on the outer gray paint, so I restarted the sanding process with a heavier grit to speed the process. After the entire model was free of paint (Photo 5), great globs of still-moist wood putty were removed from the joints and the model was allowed to air-dry for two weeks.

The broken nose boom was slowly removed and cleaned up. A slow-cure epoxy was used to reattach it and a preliminary layer of Squadron Green Putty was used to fill the separation area. Squadron Green Putty was used throughout the process because of its ability to be polished smooth due to its very fine grain (Photo 6). The main disadvantage is that it shrinks slowly and there are lengthy wait times between sandings and re-applications. Time



# Ultimate Elegance

~ San Francisco Bay Area's Leader for Adult Fantasy Fashions and Erotica ~



Opening the door to a wide variety of unique items, now including quality, Fantasy Female Kits from the following companies:

- Global Marketing
  - ReznHedz
- Solar Wind Productions
- J.T. Heavenly Bodies (25mm)
  - Cellar Cast
  - Fewture Models
- Artistic License Productions
  - Dr. Flintbone
- Posters & Lithos by Olivia/Sorayama  
(many signed by the artist!)  
...with more companies being added soon!



Visit our store at:

733 El Camino Real  
Redwood City, CA 94063

☎ 650.369.6913

Fax: 650.369.6955

[www.ultimateelegance.com](http://www.ultimateelegance.com)

Our products are for mature modelers only.

## It's Just Shocking Isn't It?



You look for the magazine and you can't find it and you know you're not blind. The bookstores & hobby shops in your town don't carry it...yet. Or, they sell out too quickly and simply don't reorder more copies. You're left out in the cold. What will you do? What will you do?!

Subscribe, of course! With our amazingly low rates, you can't afford NOT to subscribe to the promptly published, bimonthly magazine that caters to the needs of Sci-Fi, Fantasy, Vehicular and Figure model builders! Here are a few facts that you may find interesting:

- **GREATER COVERAGE:** We are the only magazine of this type now carried by Kalmbach Publishing Co, an industry leader in hobby publications. What does that mean? As our distribution through them increases, NOT finding us in your local hobby shop will soon most likely be a thing of the past! Subscribe anyway...
- **FULL SPECTRUM:** We cover the full spectrum of interests within this end of the hobby: Sci-Fi, fantasy, vehicular and figure kits, *plus* shows, profiles, interviews and more.
- **BIMONTHLY & PROMPT!** Set your calendar by our publishing schedule, 6 times each year.
- **FUN FILLED!** We're still having fun and we try to pass that attitude along to our readers...

**Electrify Your Modeling. Plug into *Modeler's Resource*® today...**

Photocopying this coupon is permissible.

Where did you acquire this copy of the magazine?

**3rd Class:** ☐ \$22.00/yr USA • ☐ \$42.00/2 yrs USA! — **First Class:** ☐ \$34.00/yr USA ☐ \$66.00/2 yrs USA!

**6 ISSUES! = 1 Year**

☐ \$38.00/yr Can-Mex

☐ \$52.00/yr Eur-So. America

☐ \$62.00/yr Asia-Pac. Rim

**12 ISSUES! = 2 Years**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Country \_\_\_\_\_

☐ New ☐ Renewal

New subscription: Start w/issue # \_\_\_\_\_

Clip and mail to:

**Modeler's Resource®**  
4120 Douglas Blvd, #306-372  
Granite Bay, CA 95746-5936

Credit Card Orders Please Fax to:  
916.784.8384

~Credit Card Information~

T3M3R

☐ MasterCard ☐ VISA ☐ American Express ☐ Discover

Expiration Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Signature: \_\_\_\_\_





# Modeler's Resource Times

## Star Wars' Rebel Transport

### What's This World Coming To?

Wouldn't You Like To Know? says Psychic

It's a question that's been asked many times in the past, but now it's being asked again. What's this world coming to? The answer, according to the psychic, is that we're heading for a dark future.

A warning from the psychic is that the future is dark and full of trouble. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.

The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future. The psychic says that the future is a dark and stormy night, and that we're heading for a dark and stormy future.



"Beware! This kit a Dark Side has," exclaims Yoda.

### Wookies Invade Fast Food Restaurants! No More Burgers!

WASHINGTON (AP) — Wookies, the furry creatures from the Star Wars movies, are invading fast food restaurants, threatening the future of the burger.

Wookies are invading fast food restaurants, threatening the future of the burger. Wookies are invading fast food restaurants, threatening the future of the burger.

Wookies are invading fast food restaurants, threatening the future of the burger. Wookies are invading fast food restaurants, threatening the future of the burger.

Wookies are invading fast food restaurants, threatening the future of the burger. Wookies are invading fast food restaurants, threatening the future of the burger.

Wookies are invading fast food restaurants, threatening the future of the burger. Wookies are invading fast food restaurants, threatening the future of the burger.

By Jim Van Cleave

(photographic equipment provided by MaryAnn Schmig)

With all the hubbub surrounding the release of Star Wars: Episode 1, I thought I would take us on a journey to a long time ago in a hobby shop far, far away...well, probably not all that far; probably right in your neighborhood as a matter of fact.

The year was 1981 and the second Star Wars movie (The Empire Strikes Back) had just been released to cheering crowds and the mixed reviews of critics. Luckily for us, something was released by AMT/ERTL soon after that cliff-hanging sequel to tide us over until the next movie could be released. That something was a stunning line of model kits based on ships and scenes from the movie. Two Action Scene kits were released in that line. The Battle of Hoth which depicted the defensive battle waged by Rebel soldiers and snowspeeders against the mighty AT-ATs of the Empire, and Rebel Base which depicted various Rebel ships resting serenely being serviced by their ever-vigilant troops.

Though these kits were produced many years ago, they are still not too hard to find today. You can often find these kits on back shelves of hobby and department

stores or (and this is a little more likely) you might come across one at a vendor's table at a Model Show. I found both of mine at ModelMania 99 in Houston, Texas and, at the \$3 each the guy was asking for them, I snatched them up quicker than you could say May the Force be with you!

All right, all right, enough musing on the past, let's get to the meat of the article (and the reason I'm splitting it into installments), shall we? But beware, says Yoda, to this kit a Dark Side there is! Apparent soon it will become to you...

**The Dark Side (Construction, Detail, and Scale)**

There are 3 major flaws with these kits:

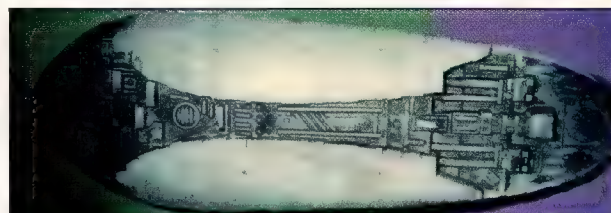
- **Construction:** This wasn't really much worse than most other styrene kits, but with this many little ships and people, you really start to get tired of sanding and filling seams after a while!

- **Detail:** I have come to the conclusion that no fewer than 2 sculptors worked on this kit, probably to get it out as soon after the release of the movie as possible. The

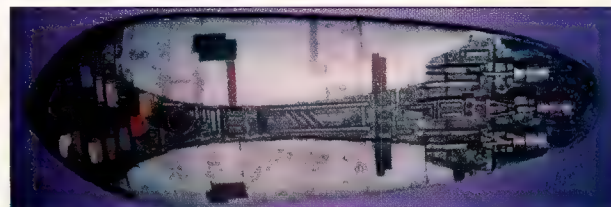
continued page 64...



Above: Transport after primary assembly & light black wash.



Above: Bottom view showing heavy black wash. Bottom: heavy washes of rust & red oxide. Note "burned" look of engine and "Railroad car" weathering of cargo boxes.







**FROM  
THE  
LAIR  
OF THE  
Craftbeast**  
With  
**Bill Craft**

Greetings my fellow men in monster suit lovers. Boy, have I got a kit for you guys and dolls this time. It is none other than the the big "G" himself, entangled in a life and death struggle with one of his long time foes, King Ghidra.

Being a long time fan of these beasties from the east and after badgering Fred DeRuvo for years, I can now bring to you my one true love in model building: Japanese Monster kits. Ok, I'm out of the closet now and I feel really great about myself and the world at large.

This kit is based on the 1991 Japanese poster art for the film, "Godzilla VS. King Ghidra." It is the 10th entry into the long running series that began way back in 1954. I won't bore you with the plot of the film, since the main reason people watch these epics, is to see the massive destruction upon humanity and of course the clash of giant monsters dueling it out in the Land of the Rising Sun.

This is without a doubt, one of the finest and most intricate Kaiju kits ever created. It was sculpted with great engineering skill and brilliance by Yuji Sakai. It is 1/500 scale if anyone is interested.

Even folks who could not give a big rat's behind about the subject matter, can't help but like this piece. Being a 'Zilla fan is a lonely road my friends.

The kit comes in a whopping 95 ultra clean, pure virgin white resin parts and is definitely for above average modelers, due to its intricacy of its construction.

This kit was built and rendered for Tab Murphy, (more on this guy in a bit) who purchased an original one of these marvels from John Tucky's X-O Facto. Tab then began his quest for the right guy to build this thing. Old pal John Tucky told Tab to give me a call and the rest is history.

# GODZILLA VS. KING GHIDRA



12-14  
KAIJU





What I want to concentrate on is some of my methods for assembly and the necessity for painting some areas and parts first, before complete assembly. So if you giant Japanese monster hounds are not afraid to get stomped on by rampaging mutated beasties, let's get ready to do the giant Toho monster rumble!

The main cluster of parts.



After studying the instruction sheet and making a failed attempt to understand the Japanese language, I decided to start in the center of the kit which I will call the cluster.

There are many overlapping parts to this kit. I would have preferred to have the two creatures separate from one another which would have made it easier to render, but since some of the pieces have parts of both monsters molded onto a single piece, I decided to build up a cluster of parts. I began to attach as many parts as possible and still be able to render them without any problems.

This being a solid resin kit, I had to ensure proper bonding. Most of the main body parts are double pinned, with gap filler applied between the parts. This is important since many more parts will be added later to the cluster.

My tried and true Magic Sculpt™ was now used to fill in the gaps of the parts. This process, although time consuming earns you great results in the end.

There are two main methods I use when applying the Magic Sculpt. After extracting equal amounts of the compound and rolling it into a ball and stretching it out a few times to get an even mix, I roll it out into thin snake-like pieces and lay it along the seam and work it in. The other method is to roll it into small balls and press it in, a small piece at a time. The curvature, angle and depth of the seam determines the exact method of application.

I use an old snub nosed plastic putty tool to work it into the seams as well as to sculpt out adjoining detail. Regular water thins the mixture if it begins to set up on you. The drying time to complete hardness depends on the thickness applied, so you may not want to start out with a giant ball of the compound because you will end up tossing it out and none of us like waste, do we.



One of my favorite tips when doing creatures with open mouths is to render the inner mouth and teeth sections before insertion. A bit of putty work is then applied to get a nice blend between the mouth section and the head.



The paint-it-before-you-apply-it concept comes into play with the fins on Godzilla. Besides, they are numbered and it is very easy to get them misaligned if they are off the resin trees when you render them.



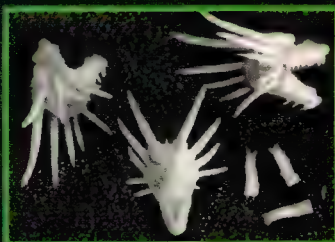
Here's the way I got around the painting problem of having both creatures' parts blended on the same piece.

Ghidorah is the lighter colored monster. Godzilla is the darker. I primed the entire cluster black and after that dried, I applied Testors Gold spray to the Ghidorah sections. Naturally one spray developed.

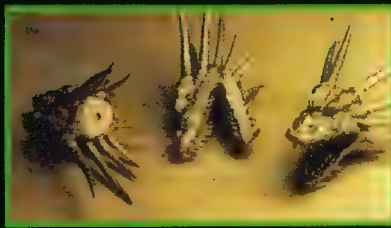
I decided to finish the Ghidorah sections first by using another favorite of mine. Bon Art's antiquing stain Black was used in this instance. After wiping the excess off I used rub-on metallics to bring out further gold highlights.

The next phase was to render the Godzilla sections. Using a base of black, I hand rendered all the Godzilla sections and followed that up with a dry brushing of Gaynes Grey and a bit of white. Light air brush mistings of white and grey on Godzilla's body completed the task. Since I can control the flow of paint from my air brush much easier than that of a regular spray can, this made the job very easy.





The three Ghidora heads consist of 13 parts for each one. The tongues were painted separately and inserted after the renderings. Small tweezers were used for the insertion with a dab of glue at the base of each one.



To the left is a before and after look at the antiquing process. My pallet of metallic rub-ons is there also.

Below is a shot after the gold was applied to all the Ghidora parts, including the assembled heads of the three headed monster.



More pre-finished parts can now be added to the main finished cluster, by pinning and gluing them on. The putty process begins anew. The putty lines, once cured are then painted by hand to match the main body sections.







## NEWS ALERT! **GODZILLA** IS BACK ON THE ATTACK!

Godzilla is back! The creative talent of fellow Godzilla fan Tab Murphy, which the kit you have just read about now belongs to, (He's leaving it back to me in his will!) has by this time completed the script to TriStar's "Godzilla 2." I know what you are thinking, "Oh God, not again!" Trust me on this one. Tab has reinstated all the missing elements that made the big "G" the legend he is. The roar, the ray and another beastie for him to play with while trashing through a major city. The folks at TriStar welcome the approach, which is what should have been done in the first place. Godzilla, the classic anti-hero. Let's hope they don't wuss out.

Tab compares "Godzilla 2" to the scenario that played itself out with "Star Trek: The Motion Picture." The film was not what made Star Trek, Star Trek. It was made like an art film. In the second installment, "The Wrath Of Khan," the fans as well as the world got what was expected to be in a Star Trek film.

The plus to all this is that, as I have stated before, Tab is a fan of the genre and knows what it will take to win the fans back to see "Godzilla 2."

Among some of Tab Murphy's other credits are, Disney's "Tarzan," and "The Hunchback of Notre Dame," as well as an Oscar® nomination for "Gorillas in the Mist."



The mighty wings of Ghidora are the last parts to be attached. A double pin is a must in situations where stress can occur in joined parts. As with the other pre-painted parts I did, the wings were blended to the body with putty and paint.

This kit has been without a doubt one of the toughest ones I have encountered in a while. I don't mean this in a bad sense either. The castings were perfect. The parts went together like a dream. It was sim-

ply a challenge to my modeling skills and it's good that kits like this show up just to keep me on my toes.

It's a beautiful kit and is already on my top 10 list of Japanese monster kits. It is a very expensive kit and not too many were made. Beware of recasts! There are a few folks out there selling them.

So, if you want a kit that will force you

take your time, try your patience, and challenge you all at the same time, then this is the one.

A special thanks to John Tucky for recommending me to Tab Murphy, so I could have the opportunity of bringing this great piece to you.

Until next time when the Monsters meet, keep your Japanese Kaiju modeling fun.



Questions or comments:

Bill Craft

10320 Woodward Ave. Sunland CA. 91040

e-mail: [craftbeast@aol.com](mailto:craftbeast@aol.com)





# BOXED DIORAMAS

## ONE MODELER'S ADDICTION

By **NICK INFELD**

I have always been a model addict. As a young boy growing up in London, England, I began building models. At age eight, like most boys, it was planes, boats and tanks, hurriedly stuck together with globs of glue.

When I visited my local model shop most Saturday mornings, I remember being in awe of the detail that the grown up modelers would achieve with their models in the display case. Yet, like most kids, I lacked the patience to try and achieve that kind of detail and reality in my work.

Then, I discovered figures. Visiting a huge annual model show (Model-Engineering Exhibit), I found a range of Napoleonic figure kits from France called Historex. I had never seen anything like this and it stopped me dead in my tracks. I remember the moment well. In the hands of the masters, these figures were the best models I had ever seen. Well, that was the end of the planes, boats and tanks! I was bitten. I have gone through many changes as a figure modeler, from just gluing and painting to converting the kit to fit whatever little story I was trying to tell and trying to make as real as possible.

I stopped modeling for some years in my teens into my late twenties. It wasn't until I moved to California that I started again and this time in a very different direction. Visiting yet another model show, I saw the scratch built work of artists like Bill Horan and Shep Paine. Shep's box dioramas were especially brilliant.

Box dioramas allow you to illuminate your work, eliminating the use of inconsistent house lighting. This illumination establishes the piece's own atmosphere, which is a critical aspect to any realistic scene. The possibilities are endless. Forced perspective, lighting, sculpting, set design and a whole host of other skills that one might need to perfect in the course of working on a project.

I have built four boxed dioramas and I am currently working on number five. I will attempt to give a guided tour of my work. The first was a night scene "Napoleon Bonaparte in His Campaign Tent." I made the tent out of black wrap. This is heavy-duty aluminum foil that is painted black. It is used primarily by the film and theatre industry to wrap their lights and a multitude of other uses. I used the wrap to provide the basic shape of the tent, applied thin layers of rolled out A & B putty to give more of a weighty look to it and to produce some wrinkles and folds. Once the whole thing was dry, it proved to be quite sturdy. The figures are some of my early attempts at scratch building. The lighting in this box was easy and the atmosphere speaks for itself.

The second diorama was a complete departure. I was given a book by a friend about old Hollywood and it included scenes from movies like "Ben Hur," "Jaws," and "The Adventures of Robin Hood." I chose the final duel between the two protagonists, Basil Rathbone and Errol Flynn. "The Adventures of Robin Hood" took about two years from start to finish. I gained a wealth of experience from creating this box that I built on for my future projects.

The next box is a copy of a sketch by Edward Detaille, a former painter for the French army. It depicts a naval engagement as seen half way up the mast on a Napoleonic man of war (a ship of the line). A day exterior was used for the diorama. In my personal opinion, this is something that cannot be done in a small box believably, which is the very reason I thought I would have a go of it.



For the fourth boxed diorama I created, I wanted to do another based on a movie, so I set out looking for an idea. I finally settled on a scene from a movie I was sure people were going to recognize: the final scene at the airport in "Casablanca." I should take a moment here to explain that I work in the movie industry as a camera assistant (focus puller). I have worked on the very stage that this scene was shot on. The ghosts are still there and haunt it sweetly. This is a subject that I love. It has its own history. The actors, directors, producers and the crew make a colorful quilt of stories and movies. After all, most people in the western world perceive history not through the books they read but through the movies they watch.

I have my idea so now it's time to research all the items within the scene. With movies, it's easy and often as not there are a number of books and publications about the said film, readily available from your local video shop and library. Usually, by this time, I am chomping at the bit and I want to get started. In this case, I started with the camera (a Mitchell) and the Houston Fearless camera dolly (Fig 1 & 1A). I have had to work with both dolly and camera at one time or another and this knowledge came in handy now with size and scaling.

The body of the camera is built out of A & B putty. All the fittings, hinges, dials and plugs are built from brass. I like



FIG 1



FIG 1A

brass more and more these days because it shapes well and it paints up beautifully. The camera dolly base was built from holly, a very good wood. It's easy to cut and carve with a very fine grain. The dolly arm was done the same way as the base. As I finish each component, I cast it in an RTV mold and pull an Alumilite resin copy (it's good to make back-ups!).

I'm not going to talk much about the construction of my figures. I basically construct figures the same way Bill Horan does. I will set an armature and build-up with A & B and Duro Ribbon Epoxy putty. There are seven figures for this box, so I have set up a bit of a production line.

After all the work on the armatures/figures (posing, fleshing out, etc.) is done, finishing up the construction of the Mitchell camera, the dolly, the camera operator, the focus puller and the dolly grip figures and a good start on the car that brings the cast to the airport, the diorama was beginning to take shape. It was now time to build a working matte and baffle (the window into the scene).



As I study the work already done, I began to find things wrong. The box has plenty of interest on the flow but there was nothing going on in the air, which left sort of a black void. When you shoot actual movies in Hollywood, you often do so on a big sound stage. Construction folks would come in and build the set where the actual movie would be shot then the riggers would hang what are known as "Green-Beds" (Fig 2).

These are a series of catwalks, which hang from the roof of the stage down to just above the top of the set wall. The purpose of the beds is to hang lights, flags and anything else needed to light and shoot the movie. Adding Green-Beds to my diorama will serve two purposes: First, it will visually tie everything together and secondly, the miniature film lights in the Beds will be practical, i.e., they will actually work and emit light. This means that most of the lighting will be a feature of the box.

The two things that gave me some problems are the car and the plane. The car was a custom Buick of the late 30s and, of course, there is no model that I have found available. So, I started looking for a suitable kit of the correct scale to begin converting. This is when my friend, Joe Burton, came to my rescue. He sent me three kits, the Airfix model of Monty's Humber, a 1938 Chevy and a 1948 Ford, all in 1/32 scale. While a little on the small side these kits provided a good place to start. I chose Monty's Humber. Now, I have never built a car model before, so I started on the first attempt and found that my conversion looked nothing like the car in the movie. It was too short in length and was just the wrong shape.

I then decided to take a different approach. All I required from the kit was its wheels, the canopy and the doors. Everything else needed to be built. I took the chassis of the car and cut off the front and back. Then, drilling several pilot holes, I inserted brass rods to give the vehicle its basic framework and shape. From that, I affixed sheet plastic to the brass form. I then poured Allumilite resin into the cavity to give it rigidity.

I followed this procedure for both the trunk and hood. Once all the putties and resins were dry, I was left with a model the strength of a hockey puck.

The details were added (grill, the doors and door handles) and I had arrived at the point where I finished constructing most of the key elements.

It was time to build the set and the furniture (Fig 3) and the doors to the aircraft hangar. The set and the doors were made from Aircraft Birch Plywood, cut and shaped with the help of Dr. Dremel. The windows and sheet plastic brick were obtained at a train shop. Although some conversion was necessary to both items, they were pretty good, straight from the packet.



FIG 2



FIG 3

The holes are cut in the wall and window frames are installed. Plastic brick is then applied. I painted the set with Humbrol Enamels, which produced a nice, smooth matte finish. Weathering was done with pastel chalks, ground up and brushed on repeatedly. I then glazed the windows with Micro Mark "Micro Glaze" (a very convincing window, I might add). The electrical control panel, again built from the fine grain plywood, was completed and the details added with A & B putty. The floor had to look like it was the tarmac of a runway, so I used a method my guru, Shep Paine wrote about in his book *How to Build Dioramas*. Spread an even coat of white glue onto your board, then sprinkle "N" gauge model railway ballast. Once this is dry, spray the whole board with Floquil "Concrete" with just a dash of "Engine Black" mixed in to give it a bit of a tarnished feel. The tarred seams of the runway offered me a perfect way to sell the gag that the plane was 300 feet away. I marked the vanishing point and lightly marked the tar seams. Squeezing black acrylic paint into a hypodermic syringe and using the straight edge, I marked the tar seams with paint that was squeezed through the syringe. Once everything dried, weathering began.

In the next few months, there followed an intense period of painting. All the figures were painted in Windsor & Newton artist oils. I like the flow of oils and the much longer working time. With the drying box, I find I can keep the sheen of oils down to a minimum. I used my airbrush to paint the furniture and the car.

After everything else was done, it was time to begin engineering the box. As I explained earlier, I treat the scene as if it's a stage with the lifts, trusses and wings. First step required a trip to the hardware store to pick up nuts, bolts and aluminum angle brackets (Fig 4). The last items I needed were lengths of aluminum strips (1/2" wide and 1/8" deep). Back at the workshop, I began cutting these into strips and assembling the lifts and trusses (wooden base supports, bolting the two left and right side lifts into place, interconnecting and bolting down the top trusses. Fig 5).

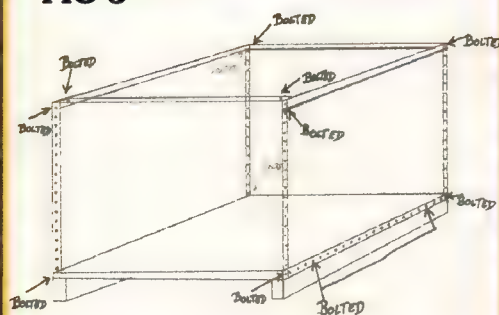


FIG 4

When all this was accomplished, I could then concentrate on the previously mentioned Green-Beds and lights. Originally I wanted to put six lights in the beds, but I found I needed eight. The scene had to be bright and punchy, just like on a real set.

For the lights in this project, I chose the system that I used on "The Adventures of Robin Hood." Mini Mag Light (a very valuable product) came in handy. I used the bulbs and the reflectors and built everything else from parts purchased at the hardware store, model railroad shop, Radio Shack or local hobby store. The only thing that was special ordered was for the mist effect. I tried two different ways. The first way was with model railroad smoke, but found this to be too fake looking. So, I opted to use a lighting diffusion gel called 10/20. This gel comes in 24" by 24" sheets.

FIG 5



I HAVE USED THIS KIND OF FRAME ON 2 BOXES. IT ADDS GREAT STRENGTH, AND MAKE ANY 90° CORNER EASY TO GET TO.





**FIG 6**

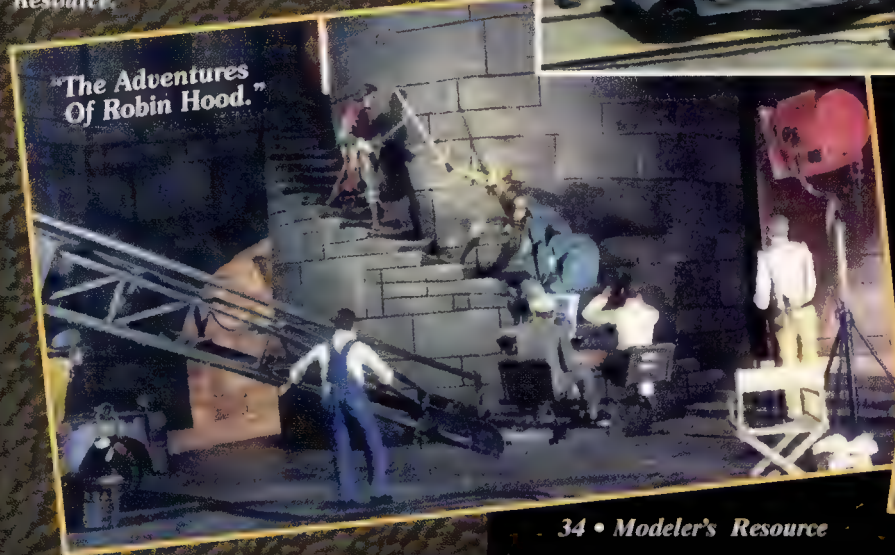
I wanted to put the effect somewhere up stage between the set and the plane, stretching it across the set like a curtain. The tough part was hiding the edges, which I accomplished with black velvet strips along the seams. It may be difficult to tell in the photos, but when the lights are on, the plane with its alloy metal finish and the lights together, really look diffused, like the characters were in a mist.

The case and the frame were made at my friend's house, in his wood shop, and the box is essentially finished. I chose to add a few more details, like the fake card game on the apple box (Fig 6), the microphone and boom - all these items were built from brass. To add a bit more effect, I scrunched up some very small pieces of cigarette papers and threw them in the trash basket.

There is a great deal of satisfaction in building a shadow box diorama, if it goes right. For me, there is always a bit of a void though when I've completed something. What do I do now? Thanks to my very understanding family, Maryan and Kelly, for putting up with the project for so long.



Nick at SCAHMS '99. He won "Most Creative." Sponsored by Modeler's Resource.





A photograph of three Stooges action figures in a cave setting. On the left, a figure (Moe) holds a large, ornate urn with a flame on top. In the center, a figure (Larry) wears a trench coat and a fedora. On the right, a figure (Curly) holds a flaming torch. In the background, a mummy figure is visible. The title 'The THREE STOOGES' is written in a large, stylized, yellow and red font across the middle of the image. Below the title, the text 'By Jim Bertges' is written in a smaller, white font. At the bottom of the image, the text 'Polar Lights Does It Again!' is written in a bold, white font with a black outline.

# The THREE STOOGES

By Jim Bertges

**Polar Lights Does It Again!**

**T**here are a lot of words that can be used to describe the Three Stooges: outrageous, wacky, silly, stupid, crazy, painful, but, all it really takes is one word to succinctly sum up these masters of clownish mayhem: funny.

What the Three Stooges did on film for over forty years was absolutely, laugh out loud hilarious. They don't necessarily appeal to everyone, but they've provided enough laughter over the years that their fans number in the millions. Now Polar Lights has immortalized this distinguished trio in styrene for the first time. There have been previous garage kit versions of the Stooges, but they were expensive and difficult to find. Now every Stoooge fan can afford to have Larry, Moe and Curly in his very own home.

These three kits are injection molded in 1/8 scale and are of the incredible quality we've come to expect of Polar Lights. The 1939 short, "We Want Our Mummy", provided the inspiration and poses for the kits and Pat Delaney handled the sculpting chores. The likeness to Moe and Curly are dead-on perfect and Larry is one of the best renditions I've seen of his difficult to capture face. The detail in their costumes, right down to the buttons on their

coats and the stitching on their pants is excellent.

The kits themselves are very well engineered. The parts fit is fantastic with seam and putty work reduced to a minimum. It is important to note that, when assembling a kit like this, a good liquid styrene cement is indispensable. Liquid cements such as Tenax, Testors, Plastruc or Micro Weld, when applied properly will practically eliminate seams between part halves. Apply a good amount of cement between the halves, allowing capillary action to guide the cement the length of the seam, then squeeze the parts together until a small bead of melted plastic appears at the seam line. Hold the part securely for about fifteen seconds and use sandpaper or a hobby knife to remove the seam. Because the liquid cements actually weld the parts together, a few swipes of sandpaper can make traces of those seams disappear.

The Stooges were assembled and painted in sub-assemblies for the simple ease of painting. However, I threw myself a bit of a curve when I decided that the flames in the torches and Larry's urn would be lit. This meant that certain parts of the Stoooge bodies couldn't be fully

assembled until wiring had been run through them. Final seam work and touch up painting had to wait for final assembly. I also saved the heads for last so they could get special attention. The only fit problem I ran across was installing Moe's head. Either the neck hole was too big or the neck was too small, because his head slid around leaving a small gap. I remedied this with a bit of Magic Sculpt to widen Moe's neck a bit so it would fit snugly. However, with the boys totally assembled, the fun was just beginning. I had to give Dr. Howard, Dr. Fine and Dr. Howard a setting that would make archaeologist Dr. Jones willing to join them on their adventure.

## The Mummy

Since these kits were based on a short that involved a mummy, I thought it would be fun to have a mummy to menace the boys. I wasn't shooting for an accurate representation of a real mummy. I wanted to do something more along the lines of what might have appeared in a '30s comedy short- a big guy wrapped up in bandages. This mummy started life as a 10 inch Mortal Kombat action figure and went





through several modifications.

**M1:** The original action figure, right out of the box.

**M2:** First step, a new head, with a meaner expression.

**M3:** Removing the new head's hair-style and rounding it off.

**M4:** Modifying the hands to make them more menacing. The fingers were separated and plastic wedges were worked in between the fingers to spread them out. The thumb was completely cut off and repositioned. Next time, I'll start with thinner fingers, these looked too bulky when they were finally wrapped.

**M5-M7:** Modifications to reposition the arms from straight down to out-stretched.

**M8:** The modified head, hands and arms reattached to the figure.

**M9:** A coat of tan gives the mummy an even overall tone. A thin, gauzy material (the remains of one of my wife's old nightgowns) is cut into thin strips and used for his wrappings. The joint areas are wrapped first so they don't show through the final wrappings.

**M10:** The mummy, all wrapped up. The material was later stained with washes of brown and black.

## The Stooges

**S1:** Wise guys...the skin tones were painted with a stippling technique using three different shades of flesh tone, followed by a light misting of pale flesh. Eyebrows were done with brown colored pencil, which was also used to accent the

sculpted hair on Curly's arms and legs.

**S2:** Wiring Moe. Starting in the torch, the wire runs through his hollow body and arm, down through his hollow body and leg and out through the bottom of his foot. From there it goes through the base floor and to the battery pack which is glued under the base.

## The Base

I wanted a suitable base for the boys, so after a little research on the Internet, I settled on a simple "tomb" interior. I was originally going to use Balsa Foam for this construction, but I found that I had quite a pile of left over, plain old Styrofoam from various projects so I decided to use that. The Internet also yielded up some interesting Egyptian art that I adapted for my own purposes to decorate the "Tomb of the Stooges".

**B1:** Various Styrofoam bits laid out in their approximate positions.

**B2:** All the Styrofoam glued into place. With the mummy in place, the whole thing looks just a little small.

**B3:** So I added one more level onto the top and it's just right. Lines representing the stone joints were carved into the surfaces.

**B4:** "Egyptian" art, adapted, transferred to tracing paper and colored with pencils and markers. The art was sealed with a coat of clear and the back of the tracing paper was lightly sprayed with Rust Primer and Tan so the colors would show through.

**B5:** The art, attached to the back

tomb wall with acrylic gel medium. The edges of the paper were burned to begin the aging process. In actual Egyptian ruins, art like this was applied over a plaster coating.

**B6:** The finished base. The Styrofoam was covered with plaster and acrylic gel medium for texture. Shades of brown and tan were applied by spray can, airbrush and sponge. The art was also textured with acrylic gel medium and weathered with shades of brown. Cracks were carved into the surface and given a brown wash to complete the look.

## Casting the Flames

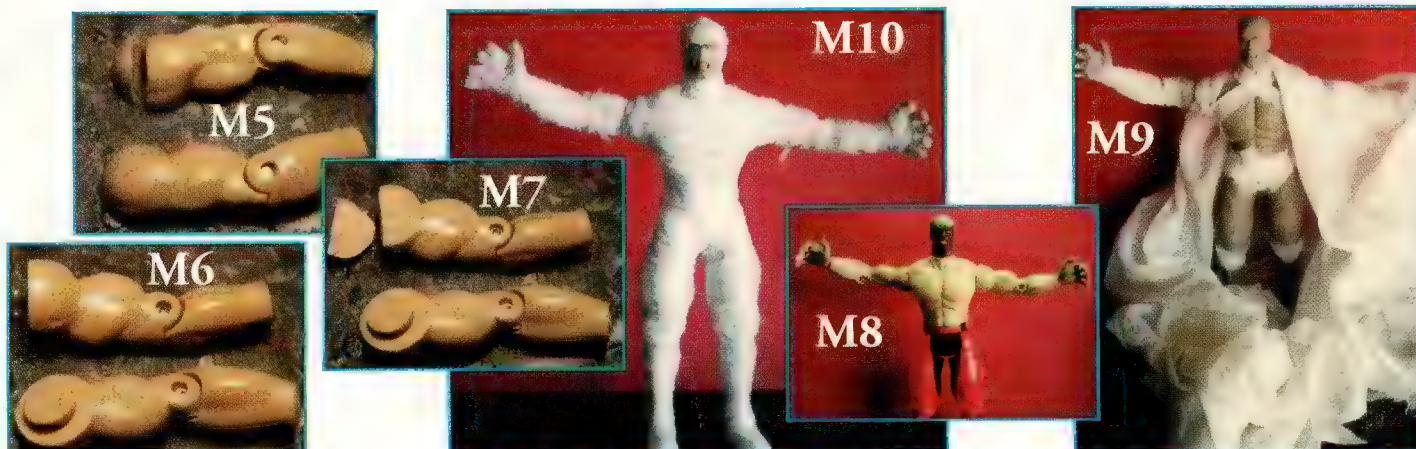
I decided that I wanted to make the torch flames and the fire in Larry's pot clear and, in a fit of madness, I also decided to put little bitty light bulbs in them so they'd glow. The first step was to remove the flames with a razor saw and make molds of them.

**F1:** Liquid latex Mold Builder is applied in layers to the flame from Larry's pot. I put on about three layers, let them dry thoroughly, and then stuck down a layer of paper toweling to provide strength. The same procedure is followed for the torch flames.

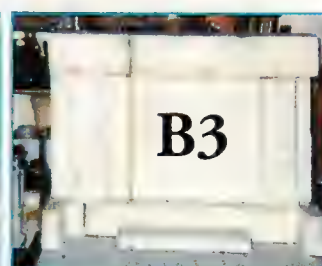
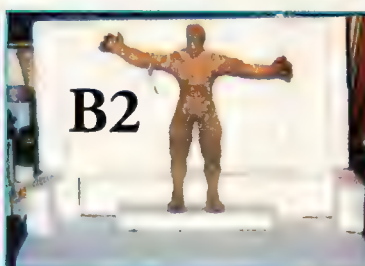
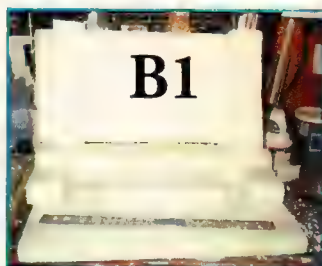
**F2:** After another three layers of latex, the mold was finished and ready for casting.

**F3:** The rubber molds for the small (only one mold is needed for both torches) and large flames are placed in holes cut in the bottom of an upside-down box, ready

*continued next page...*




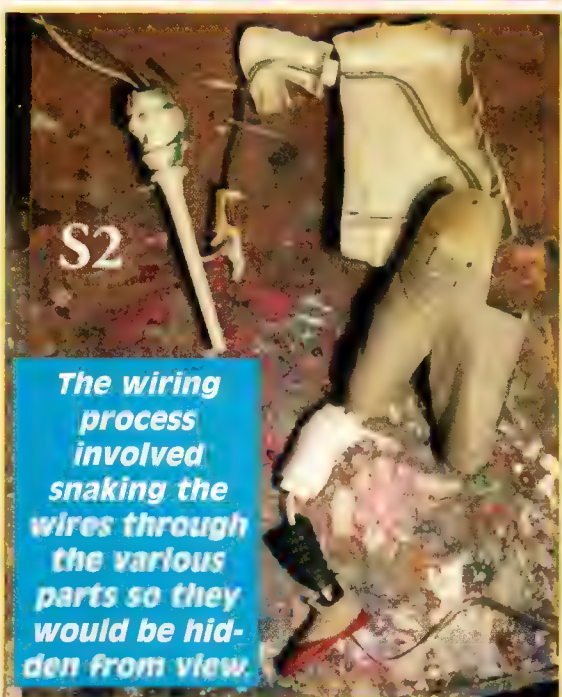




for resin.

**F4:** Pouring the clear resin. Clear casting resin and catalyst is available at most craft stores.

**F5:** The final castings. They come out of the molds slightly sticky and must be handled with care. The stickiness dries after a couple of days. The flames were painted with Tamiya Clear Acrylics. 



*Five easy steps will get you to the clear flames.*

*The flames were painted with Tamiya Clear paints and an airbrush.*

*Your Stooges are good to go!*



Steve Goodrich is...



# In the Arena

**T**his piece put out by Sassy's Satellite is probably the nicest Frankenstein piece ever done. Finely sculpted by Tony McVey, the piece stands 24" tall. Impressive is too pale a word to describe this one!

But to keep the cost down (the kit sells for \$125.00) Sassy's has opted to release it with no box and no instructions. So let's get right to it and finish this beauty. As usual, first wash all pieces in dishwashing detergent.

As we have to fill the base and lower legs with plaster to keep the vinyl sturdy, trimming and gluing are important to dwell on a bit. First, warm the head/torso section and trim away the waste rim from under the bottom of coat and shirt. Next, trim the waste rim from both hands and arms, these are self evident.

We will be joining pieces by the "heat & squish" method to cut out the need for putty in all

but one spot. In this method you heat one piece with a hair dryer until it is very soft. Apply super type glue to the joint on the UNheated piece. Then firmly press the heated piece in place. This will form a custom seal that doesn't require putty in some cases such as where joints are at natural seams in shoulders of jacket.

Let's start with the hands. First, I'm fully aware that the brace on the left arm is wrong and that there should be a cord holding the brace instead of the scar sculpted under it...these are small things you can go back and customize on your own if you like...herein I'll treat the left arm scar as such. Heat right hand and glue to right wrist. This one needs no putty work as the joint is where the scar is. Do the same with the left hand which does need putty. The left arm scar is seen highlighted in FIG. A.

Next, heat each arm and squish against the shoulder of jacket. If you work carefully there will be no need to putty here either. Set this sub-assembly aside.

Because of vinyl's nature to sag, the base needs filling and the legs need support. You will need two wooden dowels about a foot long and about 1/2 inch in diameter each.

In the bottom of the base cut a hole roughly 3 inches in diameter; it doesn't have to be exact (FIG. B).

Next cut holes in the center of each peg on the bottom of the legs and in the recess of each shoe (FIG. C). These should be slightly smaller than the dowels you're using so that when warmed, the dowel will fit snugly in them.

Now insert dowels into the feet so they touch down on the bottom of the base on the inside. Put a couple layers of rubber cement where the dowels enter the feet (FIG. D). This forms a seal to guard against plaster leaking out when we fill the base.

Because air will be trapped in the base, thus defeating the reason for filling it in the first place, if plaster is poured in all at once, place the base on

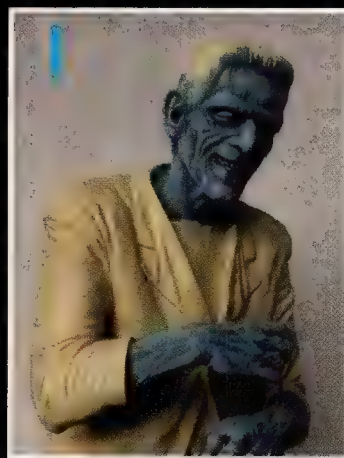
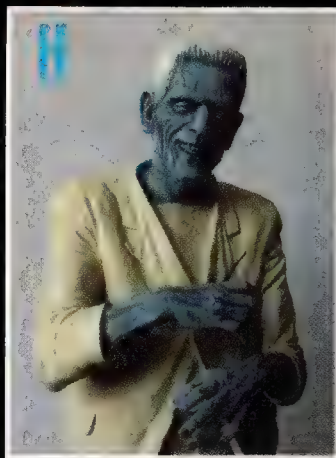


## Note New Contact Info!

Sassy's Satellite  
273 State St  
Schenectady, NY 12308  
Tel: 518.346.4580  
Fax: 518.346.4298







edge as seen in FIG. E and pour in only enough plaster to come up to the hole. When plaster dries repeat with the other three sides. This will fill in the outer edges of the base where air would be trapped. Let this set overnight after your fourth side is filled.

I know what you're thinking at this point: "But Steve, the top of the base looked so sagged in!" Fear not. As plaster cures, it gets pretty warm. As it hardens, it warms the vinyl and the pressure of it will gently push the base up just enough! So, now we take the base with dowels and all and set it on top of a deep box. Pour about a half cup of plaster into the shoes area and let set. The box serves to hold this awkward assembly perfectly as well as catch any plaster leaking that the rubber cement may not have prevented. When this base of plaster is dry then go ahead and fill the rest of the base to the top of the hole. Please note that this much plaster will take up to a month to fully dry. For the following steps, please keep a layer of newspaper AND plastic bag between the base and any furniture or carpet it may be setting on. No sense getting this far and having the wife put you in the hospital for putting a water stain on the table or carpet!

Now, warm the legs section of the piece at ankles and squish & glue to the shoes. As you will have to thread the dowels through the holes and glue both at once, a couple of dry practice runs would be well worth it here.

Once the bottom is glued in place, warm the top and cut about a two inch hole in the top of the legs section. Leave some of the plug intact to support the upper body. Fill legs through this hole with plaster to about the thighs. As this makes the piece very heavy, it will be easier to leave the top part off and glue it as your last step. You can still set the upper part on the lower when you aren't working on it. *Now...Let's get to painting!*

While I've always done Frankenstein as the waxy yellow-flesh described in the novel and as the original make up was intended to give this impression in a black and white film, it seems natural to do this kit the same. NOT! This is a real tribute to Boris Karloff as the creature in the movie and we have color documentation on film as to the actual colors of the make up. Interestingly, the colors used on Herman Munster are dead ringers for those of Boris. So we start with a basecoat to all flesh areas of a medium aqua. I used Gare brand

paint #6199, Seafoam (FIG. G).

Once the basecoat is dry, fire up those colored chalks again! With the smallest of the brushes you've created for chalking, use them to sweep over your deepest green once and black once to load the brush. Scrub the mixed chalk into all recessed areas of the face and hands. This includes on the side of each vein on the hands and dips in the cheeks, dimple on chin and borders where hair or coat meet the skin. Use solid black to designate nostrils, ear pits, fingernails and lips. Very thin on the latter; we will further address them later. Carefully sink in the eye sockets by further chalking the blacker element of the chalk mix into the sockets. While we will later discover how to tweak the color blending here, you can use the lightest green chalk to smooth the edges of coloring. When you have a crude yet UNIFORM looking job done, give it a light coat of your choice of fixative spray...(I use Krylon brand "Crystal Clear" #1301.) This will lock in the chalk and keep it from rubbing off as you further handle the piece, see FIG. H.

The next step is to mix about one part Seafoam (or whatever color you've matched up with) to two parts white. Use this to drybrush all raised flesh areas on hands and face (FIG. I).

To finish off the hands paint the brace black and drybrush with silver. Then use a maroon wash to lightly run in the scars.

For the face, paint the eyeballs white and the mouth interior redwood (the color you would use on lips.) Now use the maroon wash to lightly run over the eyeballs and in forehead and neck scars.

For painting the eyes, paint the iris dark brown. When this is dry, use a medium brown to repaint the iris leaving a ring of the dark brown as a ring around the outside of the it brown. Next paint the pupil black then add white highlights to each eye.

With your smallest chalking brush define the lips in black chalk at this point. Remember to keep them quite thin. Spray a light coat of fixative over them, then go in and with a very small brush, strike in the teeth with white. Lightly chalk in subdued yellow where teeth meet gums; this gives you more control over the color than a wash would and you can avoid the usual problem of overdoing things (see FIG. J).

Now basecoat jacket and pants in medium

grey. Chalk black into all recesses of the jacket and pants. You can also airbrush the black into the grey if you have a fine enough tip. I used chalk to expedite this article.

Basecoat the undershirt and shoes black. Drybrush the shirt in very deep blue and the shoes in very dark brown. Now go back and paint the hair and forehead clamps all black. Drybrush the clamps silver then spray the upper body with your fixative. Glue metal bolts to neck, larger flat end to neck and ridges facing down. Brush high gloss medium over eyes, teeth, lips and the maroon scars. The top is done.

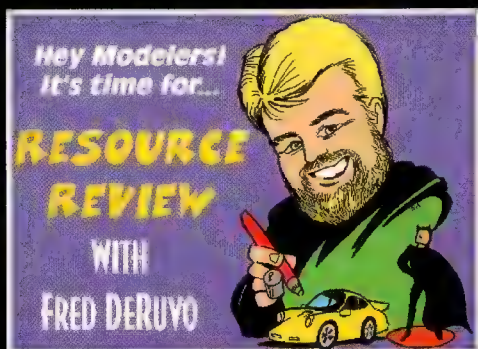
Paint stone base medium grey then drybrush random stones red-brown, dark grey and make three or four very light grey. When dry make a wash of medium brown and apply to the stone areas of base. Have a paper towel handy to wipe away areas that appear too intense for your liking. When dry, spray fixative to legs/base.

Now use styrofoam peanuts or wadded plastic shopping bags to pack into the legs and upper body, this helps keep the vinyl in shape over the years. NEVER use newspaper...it deteriorates (rots) over the years; plastic doesn't.

The upper part should be relaxed enough from keeping it on the lower half between work times. Just glue the upper part on the lower making sure bottom of shirt is resting on the belt buckle and you're finished unless you want to add the flowers to the right hand. They can be bent enough to stay in the hand without gluing.







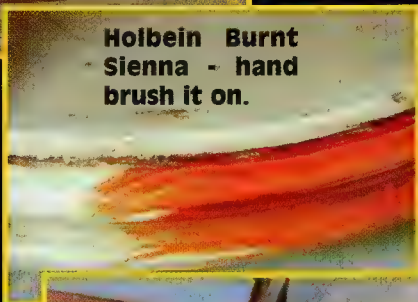
**Burnt Umber Stain - brush on; wipe off.**



**Tamiya Gloss Clear Coat**



**Holbein Burnt Sienna - hand brush it on.**



**All Done!**

**Pactra Navy Blue**



**Holbein Cobalt Blue**



**Drybrush White again and we are done.**



**A**nd welcome to this installment of Resource Review. Last time, I dealt with a number of sci-fi vehicular space kits which were a nice break from the normal pace, and this time I'm back to figure kits, although on a smaller scale than we normally highlight.

As we discuss each kit, I'm not going to be necessarily talking about how I built and painted the figures, but rather, I'm specifically going to be talking about a few of the techniques I used to create the basework, as in the case of the MA.K. Konrad kit from Nitto, or how I replicated what I consider to be a realistic looking wood tone effect or stone washed jeans, as with this new kit from VLS, 1011 Moscow Mills, MO 63362 Tel: 314.356.4888.

From VLS' Legends & Lore line, we've got, "Welcome to the Coast" and no doubt, you'll recognize who this figure is representing. In 1:16 scale resin, the kit retails for thirty-something dollars and is quite detailed. As I mentioned, I don't want to rehash how to paint a figure; I'd rather focus on how I did two things in the building and painting process.

**The Wood:** To accomplish a realistic wood effect for the wall and base, I simply did the following:

- Primed all the pieces of the kit white.
- Brushed on Burnt Umber Bon Artiste Stain, then wiped off with a rag.
- Took Holbein Burnt Sienna and brushed it on in one direction with a hard bristle brush to effect wood grain.
- Once dry, I brushed on Tamiya Gloss Clear coat to give it a nice shine.

That's it! I'm quite happy with the way things turned out. Now, of course, if you want your wood to be darker, you'll want to use a darker color to start with. The Holbein paints are airbrush ready, so when you apply them with a brush, they're somewhat transparent.

**The Pants:** For replicating jeans, I did the following:

- Pactra Navy Blue, brushed on.
- Spray on a coating of DullCote.
- Drybrush Pactra Flat White after the DullCote dries.
- Hand brush Holbein Cobalt Blue Transparent.
- DullCote again, and let dry.
- Drybrush Pactra Flat White.

You be the judge, but again, I'm very happy with the way the pants turned out. The kit is done and it's a nice addition to my collection.

**N**ow, let's move onto Konrad and a diorama I call "Future Wars." I don't know much about this series except that the kits are based on original designs by Kow Yokoyama and were initially titled SF3D then renamed MA.K. ZbV3000. If all goes well, I've got some folks lined up who will be sharing their knowledge and pictures of some of the kits from this series in the not-too-distant future. Let's cross our fingers and see what happens.

Konrad is in some type of armor suit and he's definitely from the future. What I really enjoy about these kits (and since my purchase of Konrad, I've added a number of other kits to my collection, including the Fledermaus, literally, "Butterfly"), is that you can't paint them a wrong way. There is no one to tell you that the green or brown you're using is the wrong color or that you have to use green or brown, for that matter. The instructions come with suggested paint schemes, but you are totally free to go down your own road. Konrad, as with all the kits in this line, is about 1:12 scale. There are a







lot of parts as you can see in photo 1. As with most styrene kits, you will need to build this kit in sub-assemblies, (photos 2, 3, 4 & 5), and there are quite a few sub-assemblies to deal with. At certain points in the process, you'll wish you had three hands!

Once I got Konrad together, photo 6, I decided to do a "camo" pattern on his suit, photo 7. I was a bit nervous here because I had never built anything that required a pattern (tank, plane, soldier, etc.) but I again told myself that no one could tell me I had done it wrong, so I simply went for it. I think it turned out well and was glad I did it.

Once Konrad was completed, I began thinking about a base. I mean, really, what's a figure kit without a base? Can't happen. Do I hear an "Amen?" I took a plain wooden base and began playing with some pieces of Styrofoam™ and Balsa Foam™, photo 8. This was my first experience with Balsa Foam and fortunately, Bill Graft, the master of the many uses of this product warned me to wear a mask because of all the dust that comes off a piece of it during the sanding and/or carving process!

I began carving it up to look like a wall and I was enjoying things pretty well. Note the use of a piece of Styrofoam for the other wall. As I got more into the process, I decided to only use the Styrofoam piece and leave the Balsa Foam wall off this project. I did utilize a number of pieces from another VLS kit - a Viking and part of a wall that came with the kit. The wall went in first and you can see that being used in photo 9. It has that wooden beam going straight up with the broken wall right next to it. Let me take a few minutes to explain how I got from photo 8 to a nearly finished piece in photo 9, and I need to apologize ahead of time for not having enough in-progress shots of this kit, but I hope you'll be able to hang in there with me. I've inserted a few photos of another kit I did previously using the same process, photos 8A, 8B, 8C, 8D.

Take a look at photo 8. See that plastic tub and bag just to the left of it? That bag contains Sculpt-A-Mold and you simply mix it with water (in the plastic tub) and spread it over your base. This stuff will harden up in about 30 minutes or so but it all depends on how much water you use and what the temperature

*continued next page*

## Future Wars

*Cheese and crackers!  
Look at all the parts!*



1

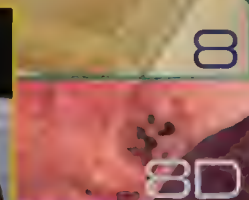


2



3





Add it up, spread it around and for

it will get... Add railroad ballast to provide texture for the ground prior to painting.

is like where you live, etc. Notice also in photo 8, the rocks. These were created using an open face mold from Woodland Scenics. They are placed in the Sculpt-A-Mold and then the Sculpt-A-Mold is spread around so that the rocks blend in with the ground. You don't want the rocks looking as if they are sitting on top of the ground; just doesn't look natural. You can see the rocks better in the first photo on the previous page.

The one, shorter wall on the base was done by melting parts of the wall with a lit fireplace starter, then I painted it various shades of gray and black. I was obviously going for that war-torn look. Your imagination is the key with something like this. Who's to tell you that your shot-to-hack wall wouldn't be that color or wouldn't look like that?

I wanted the kit to have a focal point and this is where the rest of the Viking kit from VLS came in handy. I had created a small pillar from Styrofoam and thought it would be cool to have a 'statue' of something on it, so I took various parts of the Viking kit, cut it up and bronzed it and then laid the pieces on or near the pillar to make it look as though parts of it had been knocked off or blown up as it lay leftover from a remnant of a once great civilization. That's Korrad's focal point.

This is one of those kits that you can have a great deal of fun with. There are a lot of pieces, some you don't use, depending upon how you build it and the parts are well detailed. Apparently, the original kit came with a battery hook-up so that the light on his chest plate would light. The other thing that's really interesting about this kit is the fact that it is possible! You can move his arms and legs into different positions after you've built it.

Most of Korrad is injection-molded plastic but the head and shoulders are resin. Metal parts are also included. Korrad retails for twenty-something dollars but, in my opinion, it's a good deal for this amount of quality. These are available through your local hobby shops or probably a number of the folks who advertise in this periodical. There are plenty of these kits available so start your own collection today!







with David DeRuvo

# Kid's Korner

## • Pacific Playthings: The Rock

I built this model in about 20 minutes. It was easy because it was already painted. It comes in about 20 pieces. It was easy to connect the parts because the colors matched. All I had to do was snap the pieces together. Most of the pieces went together easy except for one of the legs.

I would recommend this model to other kids because it is easy to make and you don't have to paint it. I don't really like painting and that is what makes some models too hard. I like the paint job and I think it is a very cool model.

## • Revell-Monogram: Jurassic Park Hummer

I picked this Jurassic Park Hummer because it was the only snap kit in my dad's collection. I like to do snap kits.

I think this Hummer is neat because there are special



## Mr. Modeler with his Hummer from Jurassic Park and The Rock!

seats on the side for hunting and a giant dinosaur cage catcher on the top. They move even after you put the model together, so you can play with it. It was not too hard to put together. I needed my dad to help me get the cage on because I didn't want to break it. The rest was easy and I didn't have to paint it either.

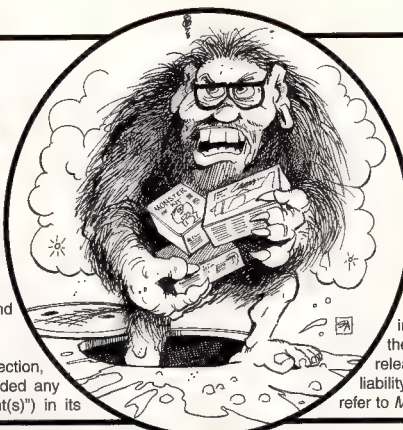
I think it is a cool kit because it is a snap kit and you can play with it when you are done.





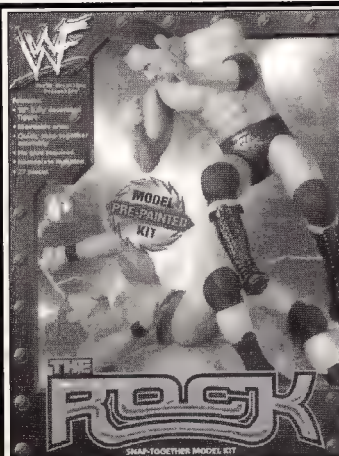
# Strange New THINGS

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource, Attn: Strange,** 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.  
 • By requesting *Modeler's Resource* to highlight products in this section, producer/advertiser represents and warrants that it has not included any marks, names, images, writings or other materials ("Infringement(s)") in its



# Coming at You!

press release information that violates any trademark, copyright or other intellectual property rights of any person, corporation or other entity. In the event that producer includes any Infringement(s) in its product press release(s), the producer of said product assumes full responsibility and all liability for such Infringement(s). For complete "Terms & Conditions," please refer to MR "Advertising Rate Sheet."



## Pacific Playthings...

brings us The Rock, Stone Cold Steve Austin™, The Undertaker® and X-Pac™ - all well known within the World Wrestling Federation!

These are snap-together, pre-painted model kits of your favorite WWF Champions.

The Rock features 10" fully decorated figure, moveable arms, quick, snap-together assembly (with no glue required) and an included nameplate (27 pieces in all).

We found our kits at the neighborhood Toys 'R Us stores.

## Edroy Products Co, Inc...

designers and manufacturers of superior vision-aid products for over sixty years, announced on January 4, 2000 that it will celebrate the advent of the new millenium with the introduction of a new design for its popular **Magni-Focuser** at this Hobby Industry Association Show in Anaheim, CA. The Millennium Magni-Focuser will feature a streamlined appearance and lighter lenses and lens plates, rednering the product more unobtrusive than ever. This product will be available with or without a light and a bifocal lens. It features an adjustable, contoured padded vinyl headband that guarantees a perfect fit for everyone. The Magni-Focuser is lightweight and washable and can be worn over glasses. Its high-impact, non-corrosive ABS plastic front lens unit is both shatter proof and scratch resistant. No photos were available at press time but we hope to have a review in an upcoming "Goodies & Gadgets" section of the magazine soon.

## Science Fiction Web Site Offers Free Space to Model Fans...

Followers of the model kit scene will be pleased to hear that **SFcrowsnest.com** - the only dedicated science fiction search engine - is now offering free web space to the legion of science fiction and fantasy modellers on the 'Net.

This means that model fans now have a home to build their own Internet sites - whether it be a fan site of the garage kit scene for fantasy figures, or a foray into cataloguing all the Space 1999 models that have been produced.

Unlike rival services such as Geocities which also offer free web space, **SFcrowsnest.com** offers a wizard-driven interface which demands no HTML programming knowledge on the part of the person setting up the Internet site. If you can point and click with a mouse, you can now set up a web site. It also means that when a person's content is ready, building a site only takes a few minutes.

As an added incentive to set up a free site on **SFcrowsnest.com**, the portal is also promising fast track editorial review for getting listed in the modeller's zone of its search engine. Something that is becoming increasingly difficult now the volume of its search engine submissions has crept up to over 400 new sites a day. To set up a science fiction and fastasy model site, head to: <http://www.sfcrowsnest.com/freespace.htm>



## More from Mojo Resin...

Here are a number of new ones from the Mojo Resin company. Shown on the left is Dracula in 120 mm scale, white resin w/base sculpted by Jim Maddox.

On the left is their Beetlejuice, also in 120 mm with base retailing for \$35.00. A 120 mm Vampi kit (not shown) is also available in 120 mm, with base for \$25.00. Shipping/handling is \$4.50 on each kit in the US. International orders need to inquire. Sculpting duties on these last two kits were accomplished by Rick Force.

To get your Mojo Resin kit, please contact: **Larry Burbridge, 3373 B Beacon #6, North Chicago, IL 60064 Tel/Fax: 847.473.1821.** (Also, see our "Showtime!" section for the latest information on the next ReznHedz show).

[jefvalentstudio@aol.com](mailto:jefvalentstudio@aol.com) URL: <http://members.aol.com/jefvalentstudio/contractcast.htm>. Remember, these are smaller kits, but the quality certainly appears to be there!



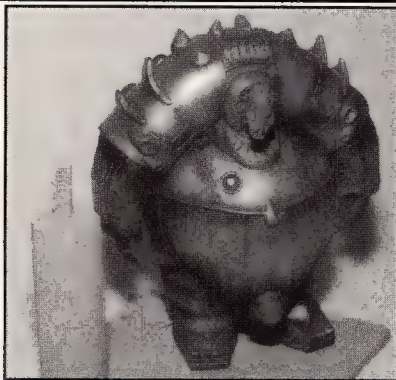
## Jeff Valent Studio...

here are a few smaller scale kits from these folks. On the left is a vignette with a Vampire motif; on the right is "The Mummy Escapes." The mummy is approx. 3" round and 3½" tall. Comes unassembled and mummy retails for \$20.00 plus s/h. For more on these pewter vignettes, contact **Jeff Valent Studios, 165**



**Charles St., Vestal, NY 13850 Tel: 607-785-5486 • Fax: 607-757-0003 Email:**





### Gung Ho Productions...

presents Mondoshawan Robot which stands 7" tall (1:6 scale) and is cast solid. The kit includes three arms (one arm is positioned to hold the key), the base, the stone pillar on top of which sits one element stone. Sculpted by Toi Ogunyoku, the kit retails for \$80.00 plus \$5.00 s/h.

Please direct all inquiries to: **Toi Ogunyoku, 135-24 232 St, Laurelton, NY 11413 Tel: 718.949.0510.**

### Glen Strange...

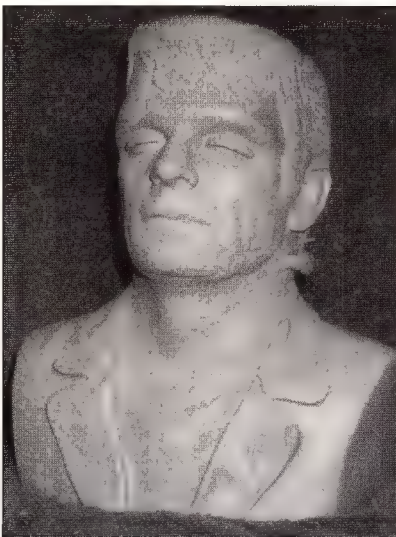
Glen Strange Frankenstein resin bust, sculpted by William Pacquet and hollow cast by Mark Brokaw, is now available. This bust is 8" tall and comes with a price tag of \$89.95 plus \$6.00 shipping. Kit is limited to 250 castings and the first twenty-five will be cast in a pale green resin.

Kit is available from the following two sources:

**William Pacquet**  
Gothic Haus Design  
127 Wall Street  
Belvidere, NJ 07823  
Tel: 908.475.3440

or

**Mark Brokaw**  
Earthbound Studios  
PO Box 1833  
Battle Ground, WA 98604  
Tel: 360.263.8535



### Monsters & Mayhem EFX...

presents Raptor Rachael a 1/10 scale resin kit (#DD700). Kit includes 6 inch tall female figure which can be assembled with a clothing optional feature. Also included is her pet 7 inch long raptor dino and approx 4" X 4" diorama base. Cost is \$44.95 plus \$4.50 s/h. Check or money order payable to **Graf-Fiti Creations, PO Box 10861, Costa Mesa, CA 92627 Tel/Fax: 714.751.9620 e-mail: uncreepy@gateway.net Visit them on-line at: www.monstermodels.com Visa & MasterCard are accepted.**



### Polar Lights...

is introducing a number of new kits for your building pleasure. Clockwise from top left, Salem Witch a classic kit from the 60s is 1/12 scale and includes everything a witch needs, bottles, jugs, rats, bats, snakes and toads with a SRP of \$18.99. Next up is the Legend of Sleepy Hollow, adapted from the 1999 movie of the same name and officially licensed by Viacom Consumer Products. This 1/8 scale model kit is highly detailed and includes 3 optional hands: axe, sword and jack-o-lantern. SRP: \$21.99. Next on the list is La Guillotine, which has been one of the most highly sought after kits ever made. Victim is also included and this is a real working kit (but don't worry, it's all plastic!). This 1/15 scale Guillotine model kit has a SRP of \$18.99.

The Phantom of the Opera (not shown) will be based on the 1925 movie starring Lon Chaney. Officially licensed by Universal Studios and Chaney Enterprise, this 1/8 scale kit features original box art by award-winning illustrator Chris White. This is a brand new rendition and has a SRP of \$25.99.

The Bellringer of Notre Dame depicts Quasimodo, the bell ringer from Victor Hugo's novel of the same name is created in 1/8 scale and has a SRP of \$18.99. Should be available in March.

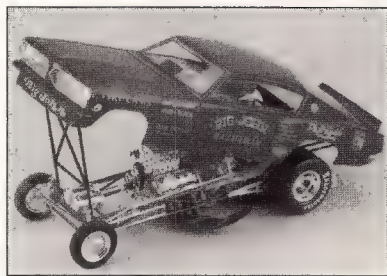
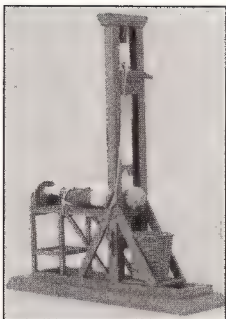
Finally (for now), Big John Mazmanian's Funny Car. Officially licensed replica Funny Car contains high quality silk-screened SLIXX decals and optional choices for wheels and tires. SRP of \$17.99.



### X-O Facto...

presents a few more in their line of rare imports. Cheerleader X comes in 16 resin pieces and two pom-poms. The kit includes two sets of arms and can be built with the the pom-poms covering the chest or not. The base in the photo is the prototype and the actual base is somewhat different. Cheerleader X is 1:5 scale and sells for \$150.00. (Cheerleader X is a fantasy female character and not based upon any real person, living or dead, nor on any characters from film, television or literature.)

The second kit shown is "The Phantom," figure sculpted by Mike Hill and the base sculpted by Clare Pearson. The kit is made of 8 resin pieces and, when built is 14 1/2" tall and wide. The Phantom sells for \$150.00. For more information on these or their full line of kits, please contact: **X - O Facto, PO Box 341368 Los Angeles, CA 90034 Tel: 310.559.8562 • Fax: 310.838.9146 E-mail: facto2@aol.com. CA residents please include 8.25% sales tax**





# SHOWTIME!

**Show Promoters:** Please feel free to fax or mail us information about your upcoming event and we'll post it here. Thanks! Information is placed on a "first come, first served" basis, as room permits. Contact information: Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com

## MARCH - 2000:

### • **REZNEDZ:**

The next show takes place **March 12, 2000** at the Four Points Sheraton Hotel in Rosemont, IL (near O'Hare Airport) 847 671 6000 for room info. Room rate \$99.00 per night. For more information, contact: Larry Burbridge at ReznHedz, 847 473 1821 or e-mail to: reznhedz@enteract.com

### • **SCAHMS:**

The Southern California Area Historical Miniature Society presents their 16th Annual California Show **March 18th & 19th** (Saturday & Sunday) at the Doubletree Hotel - 3050 Bristol St. **Costa Mesa, CA** (714 540 7000 EXT. 4200, ask for show rate)- Orange County Airport in Costa Mesa, CA. Contact: James R. Hill, 220 Tola Pl, Anaheim, CA 92804 Tel: 714 236 9204 Fax: 714 520 4740

### • **MegaCon 2000:**

Takes place **March 31st - April 2nd 2000** in the Orlando Expo Centre in **Orlando, FL**. Scheduled guests include Todd McFarlane, Alex Ross, Boris Vallejo & Julie Bell, John Romita, Sr. and Terry Brooks as well as others. MegaCon features informative panels & presentations, cutting edge sci-fi programming, hundreds of gaming tournaments and demos, over 200 guests, movie preview and screening room and fantasy art show and auction. For more information, contact them at: MegaCon, 4023 Tampa Rd, Ste 2400, Oldsmar, Florida 34677 Tel: 813 891 1702 Internet: <http://www.megaconvention.com>

## APRIL - 2000:

### • **World Wide Model Show:**

**April 1 - 9, 2000** Hall 1, Porte de Versailles, Paris. 3 million enthusiasts for an expanding market! RC, trains, landscapes, equipment, accessories, models, dioramas, figurines, etc. For more information, contact: **Comite des Expositions de Paris**, Mondial Maquette Modele Reduit et Salon des Jeux, 55, quai Alphonse Le Gallow - BP317 - 92107 Boulogne Cedex - France Tel: 33 (1) 49 09 60 82 • Fax: 33 (1) 49 09 64 38 E-mail: [events@comite-expo-paris.asso.fr](mailto:events@comite-expo-paris.asso.fr) • Internet: <http://www.salon-maquette.com>

### • **5th Annual Chuck Yeager/IPMS Show/Contest:**

**April 8, 2000** from 9am -4pm at Mercy Baptist Church in **Weirton, WV**. For more Info contact: Don Ference, 150 Lincoln Place, Follansbee, WV 26037-1916 Tel: 304-527-4641 or via e-mail at: [dference@weir.net](mailto:dference@weir.net)

### • **Model Show at Starfest 2K:**

**April 14 - 16, 2000** Holiday Inn - DIA (I-70 & Chambers Rd). Science Fiction, science fact, fantasy and horror subjects welcome. Convention membership required. Contact Vern Clark at 303 422 7757 <http://modelshow-denver.webjump.com>

### • **Chiller Theatre:**

You've heard of this mega-event. Multiple times a year. Catch it this coming **April 14, 15 & 16 - Sheraton Meadowlands Plaza, East Rutherford, NJ**. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at 201.457.1991 for updated show information and guest line-up. Check them out on-line at: <http://chillertheatre.com/>

### • **Mad Model Party:**

**April 29 - 30, 2000**. At the Pasadena Convention Center in **Pasadena, CA**. The show is sponsored by *Modeler's Resource*® including the Mad Model Party 2000 Model Competition: "Massive Model Madness." Contact Promoter: Mike Stannard for show information at PO Box 2037, San Bernardino, CA 92406 Tel: 909 880 8558 Fax: 909 880 8096 E-mail: [toyrific@primenet.com](mailto:toyrific@primenet.com) For guests, dealers, competition and general information, visit the Internet at: [www.primenet.com/~toyrific.com](http://www.primenet.com/~toyrific.com)

## June - 2000:

### • **Summer Slam 4:**

presented by Spartanburg Scale Modelers. **June 9 & 10, 2000** at the T.W. Edwards Ree Center Pacolet, SC. For info, contact Tim Kirkland at 864.587.9710 or e-mail: [dslots@spartanburg.net](mailto:dslots@spartanburg.net)

### • **WonderFest™:**

A Weekend of Wonder for Model & Toy Collectors! **June 10 & 11, 2000** at the Executive West Hotel (call 1-800-626-2708 and ask for the WonderFest room rate of \$70 per night - room block, number B 4977, to get this lower convention rate) in **Louisville, KY**. For more information, contact them at: WonderFest USA, Inc., P.O. Box 5757, Louisville, KY 40255-0757 or go to the Internet and browse all of the information by heading on over to <http://www.wonderfest.com/>

## July - 2000:

### • **The 5th Annual Verona Model Show & Contest:**

presented by Mad City Modelers. **July 15th & 15th, 2000**. Held at the Verona Middle School, Hwy M, **Verona, WI**. Contact: Jim Turek, 2639 County View Ct, Monroe, WI 53566 Tel: 608.329.7222 e-mail: [turekbecke@earthlink.com](mailto:turekbecke@earthlink.com) or Chris LeClair, 28 Sherman Terr #6, Madison, WI 53704 e-mail: [makingmovies2@hotmail.com](mailto:makingmovies2@hotmail.com)



**Magic Sculp**



**SCULPTING COMPOUND**

**Hardens at room temperature**

If Magic Sculp hardens in package, just warm up in microwave to soften.

Sculpting Figures

Fine Detail

Customizing

Very Strong

Takes All Paints

Works Like Clay

Smooths w/Water

3629 Voleyn St, Carmichael, CA 95608 USA

**Visit us On-Line!**

**[www.magicsculp.com](http://www.magicsculp.com)**



# At the Newsstand



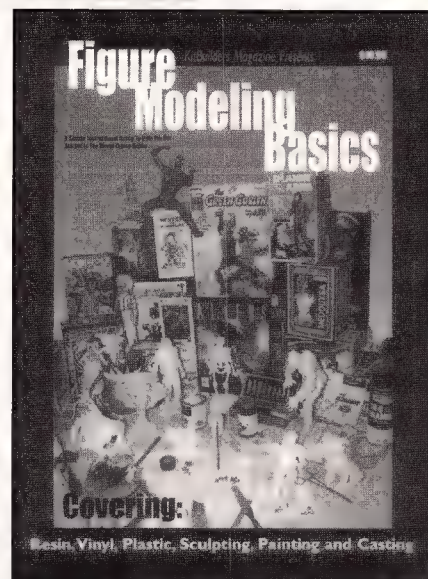
## Kitbuilders Magazine...

By now, you may have heard that Gordy Dutt has sold Kitbuilders magazine to Larry Burbridge of ReznHedz and we're very glad that at least, the magazine will continue, though we will certainly miss Gordy's presence at the helm.

I've said it before and certainly have no qualms about saying it again that while Bill Bruegman's magazine, *Model & Toy Collector* had regular columns for the modeler, it was also a publication that dealt largely with toys. Gordy was the first (and the Garage Kit scene owes a great debt to him) to create a regularly published periodical that caters to those whose main interest and preoccupation is figure models. Besides all of this, Gordy Dutt is simply a great, down-to-earth guy who enjoys this industry. Our hats off to Gordy for bringing the industry as far as he has!

The new contact information for Kitbuilders is: Kitbuilders, Larry Burbridge, 3373 B Beacon St, #6, N. Chicago, IL 60064 Tel: 847.473.1821 e-mail: reznhedz@enteract.com

Gordy is still very much involved in the GK scene as evidenced by the book he recently released,

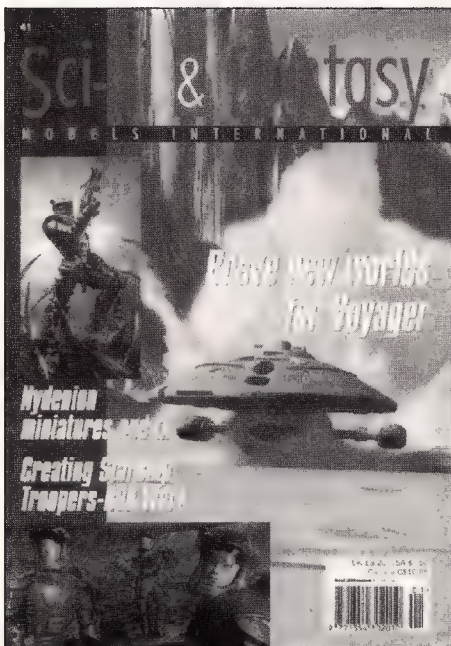


shown on the right. **Figure Modeling Basics** is a 56 page softcover book that deals with exactly that; the basics involved in building, painting, sculpting and even casting. Authors include Rich Larson, Larry Burbridge, John Tucky, Darrell L. Phillips and Brad Frikkers with the foreword by Gordy Dutt. Chapters range from "Building a Styrene Plastic Kit" to "Basic Brush Painting Tips." There are four color pages (dedicated to the painting basics) and the rest is black and white (except for a few ads, which are also in color). Gordy provides definitions and tips on purchasing kits. The book is well-written and there are a good deal of in-progress shots which provide a nice pictorial for the modeler. It's always better to see it than simply read a description. The only hesitation I have with the book is the price, which is \$15.00 ppd/US. This will probably be the one thing that makes folks think twice before making a purchase. It was probably based upon, in part, the total number of books printed. The smaller the quantity, the higher the printing costs. Actually, the book itself lists a cover price of \$19.95, so compared to that, being able to purchase the book for \$15.00 in the US including postage isn't all that bad (\$17.00/Canada incl. postage; \$20.00/Foreign incl. postage). I hope Gordy sells quite a few of these because there is some very worthwhile information for the "newbie" to model building. If you'd like more information, contact: Gordy's, PO Box 201, Sharon Center, OH 44274-0201 • Tel: 330.239.1657 • Fax: 330.239.2991 • E-mail: gordysmag@aol.com

## Sci-Fi & Fantasy Models International...

has a new subscription agent, Gary Rochio, so effective with the Dec. issue, Gary's company, **Sci-Fi Matters** assumes responsibility for subscription and back issue order fulfillment for the U.S., Canada and Central & South America.

Jay Adan, owner of Tangents, previously managed subscriber service. Anyone wishing to start (or renew) a subscription to *Sci-Fi & Fantasy Models* can do so on the Sci-Fi Matters' website: [www.scifimatters.com](http://www.scifimatters.com) or contact them directly: Sci-Fi Matters, 2599 Diamond St, San Francisco, CA 94131-3009



## FineScale Modeler...

The February 2000 issue of this mag boasts a few articles that may cross over into what we do in the figure and sci-fi areas. On page 30, there is a very thorough article called, "Getty Rusty?" by Anders Isaksson. Even though he uses a car, the techniques involved can be utilized for hardware, spaceships and the like. Plenty of detailed, quality photographs by the author bring the modeler through the method step-by-step. Mr. Isaksson even weathers the tires! Another article that captured my attention was by Lawrence E. Fiske titled, "A Brief Study in Sword Play." Here, Mr. Fiske scratchbuilds a saber for one of his figures.

Another article by Christopher Appoldt goes into some detail on the various super glues and how to use them. Check with your local hobby shop for this issue and others from Kalmbach Publishing Co.





# midtowncomics.com

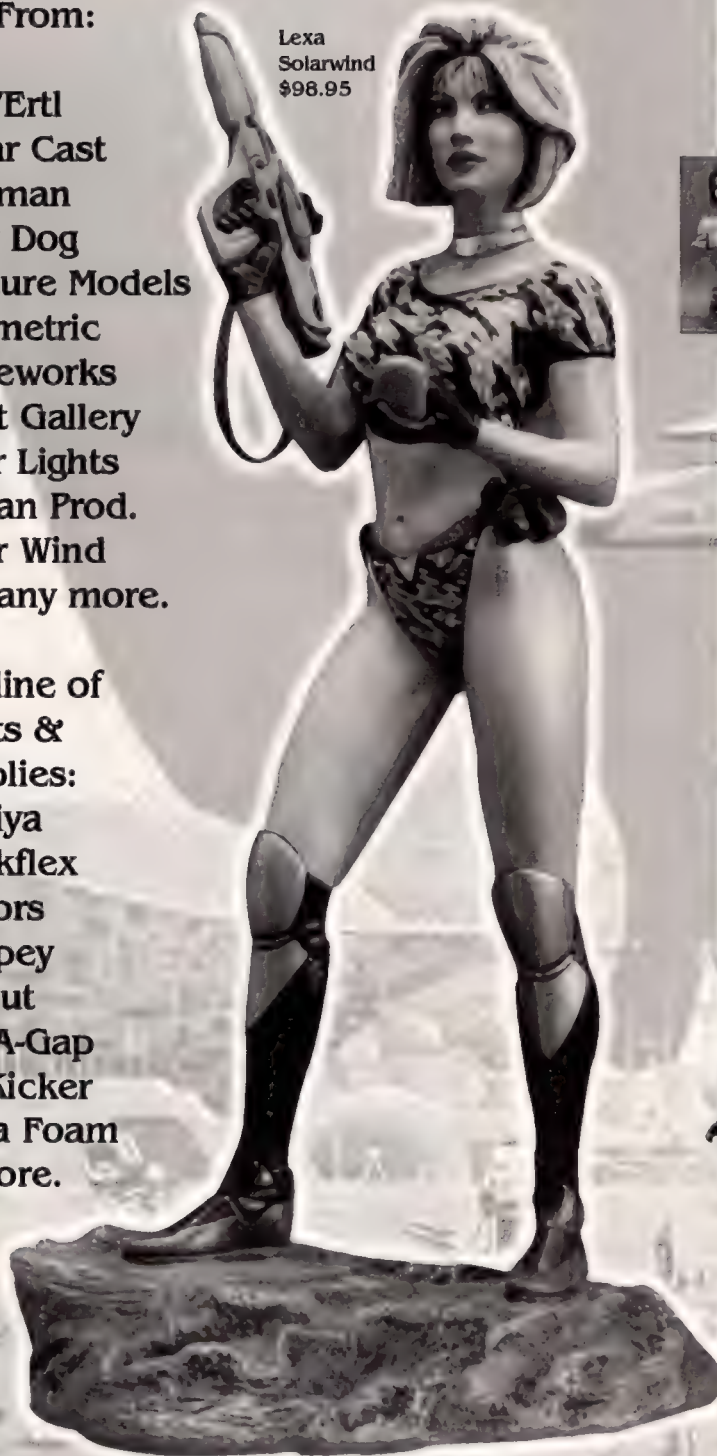
Secure Online Shopping- Worldwide Shipping

Full line of  
Kits From:

Amt/Ertl  
Cellar Cast  
Diceman  
Dirty Dog  
Fewture Models  
Geometric  
Nagleworks  
Night Gallery  
Polar Lights  
Simian Prod.  
Solar Wind  
& many more.

Full line of  
Paints &  
Supplies:  
Tamiya  
Freakflex  
Testors  
Sculpey  
Miliput  
Zap-A-Gap  
Zip Kicker  
Balsa Foam  
& more.

Lexa  
Solarwind  
\$98.95



Solar Wind's  
Lyra  
\$125.00  
Bust \$29.95



New from Solarwind  
Karnstein bust

\$60.00



MIDTOWN EXCLUSIVE  
MAD MONSTER PARTY  
8" RESIN KITS  
SCULPTED BY  
JOE LAUDATI

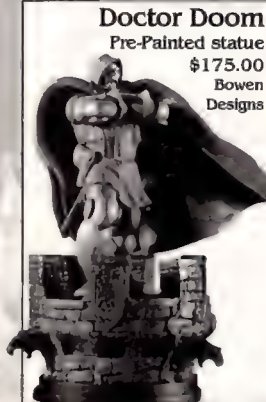
\$40.00 EACH.  
FRANCESCA &  
THE  
CREATURE  
AVAIL



\$135.00

Dark Lord  
by Eric

Doctor Doom  
Pre-Painted statue  
\$175.00  
Bowen  
Designs



Mine  
by Shawn Nagle  
\$80.00

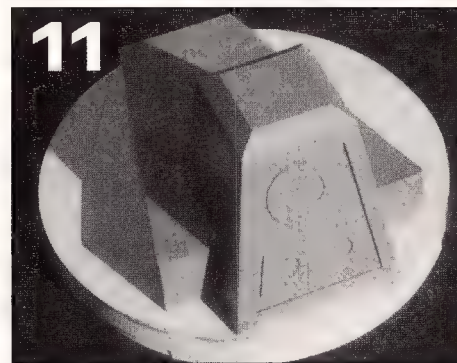
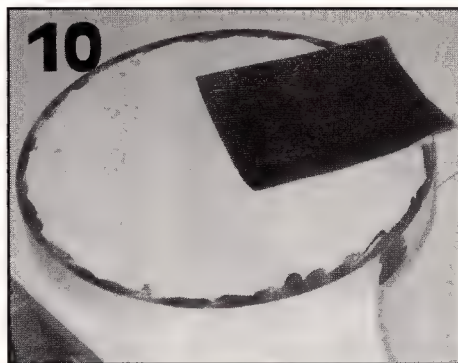
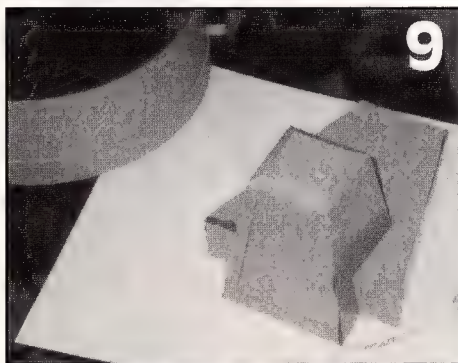
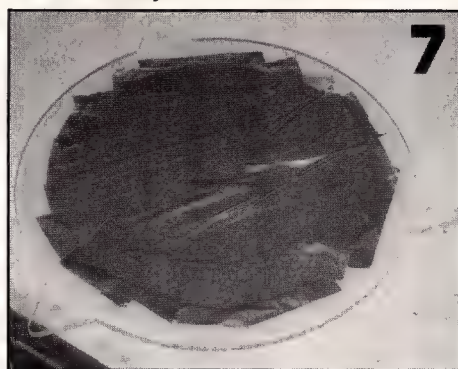
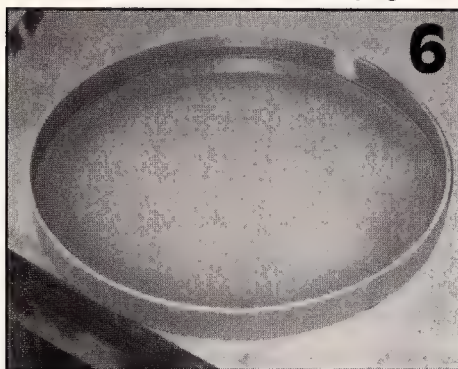


MIDTOWN  
COMICS

TIMES SQUARE, NYC

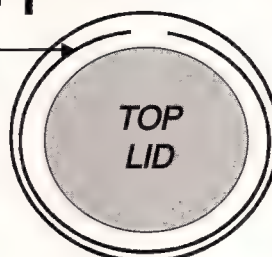
1(800)411-3341 (outside NYC), (212)302-8192 within NYC  
200 W. 40th Street, Cor. 7th Ave, NYC 10018, fax: (212)302-4775






**Figure 1**

Styrene  
Strips

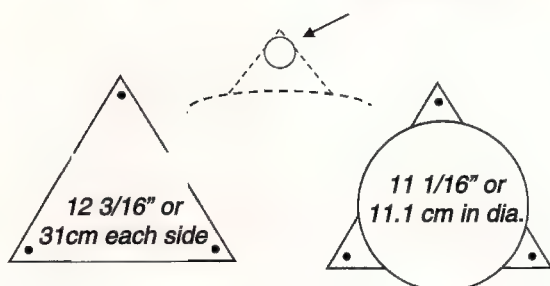


the lamp spark to life was really cool! I was very happy with the end result. My reproduction now sits on my dresser as a very unique night-light. 

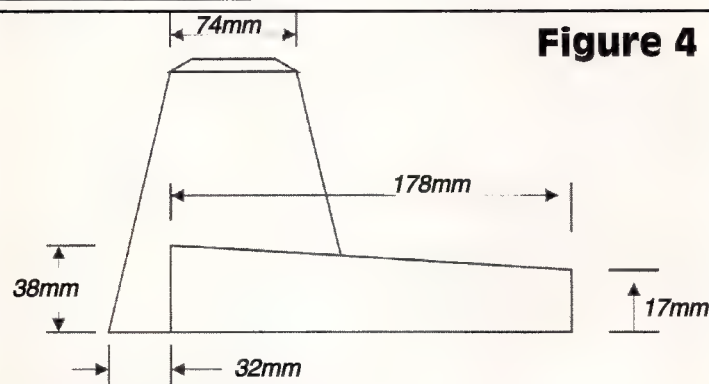
Frank Cerney lives in Monrovia, California with his wife Kristin. He has been building models since the age of 8 and enjoys recreating unique and hard to find movie props.

**Figure 2**

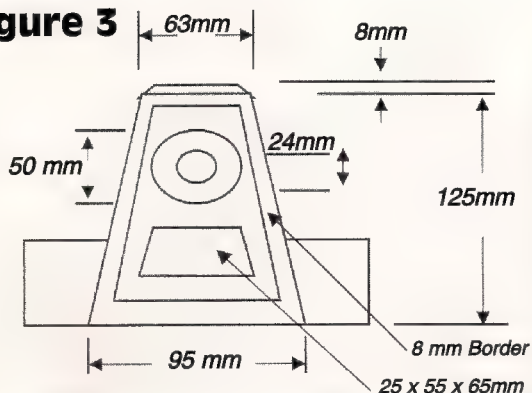
Tips rounded to 3/8" radius



**Figure 4**

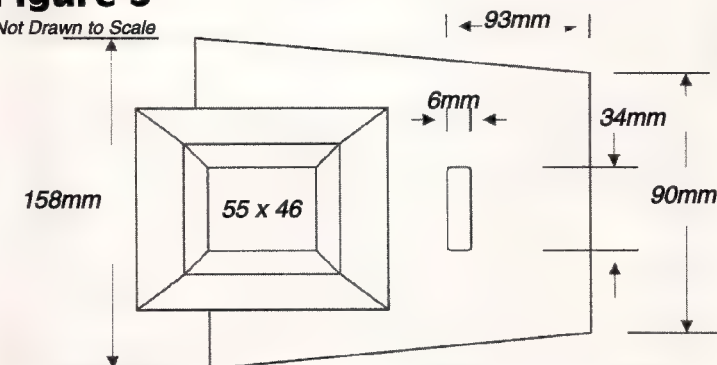


**Figure 3**



**Figure 5**

Not Drawn to Scale





The

Welcome to the West Coast's Premiere Show...

# Mad Model Party™

Sponsored by: Modeler's Resource®

NEWS FLASH!

To Bring You An Even Bigger & Better MMP,  
We've Moved To A Late Summer Date!  
Stay Tuned for more info...

Contact Us At: 909.880.8558 • <http://www.primenet.com/~toyirific/>

## Categories:

Diogenes, Creatures & Monsters!  
Frightening Visages that  
Create Today's Nightmares.

- Blasts from the Pasts  
Classic Monsters, Horror,  
Superheros & Villains, etc.
- Big Bad Beasties  
Toho, Dinos, the Prehistoric  
Come Together Right Here.
- Spaceware Fantasies  
If it's Space-related, it'll  
Fit Right Here.
- Dangerous Curves  
Showcasing the Female Form.
- Small Scale Spectaculars  
Dedicated to the Art of the Diorama.

No Competition Entry Fee!  
Cash & Merchandise Prizes  
Trophies for top three places in each category.

For updated info on Guests, Dealers,  
Competition & General Information,  
visit us on the Internet!

Complimentary MMP 2000 Program:  
Send in your address!

Contest Sponsored by and/or Product  
Provided by These & Other Fine Companies:



WOODLAND SCENICS

MEDEA ~ iwata

GENESIS™

ARTIST COLORS  
HEAT-SET ARTIST OILS

Delta Technical Coatings



20th Century Productions • PO Box 2037 • San Bernardino, CA 92406

Tel: 909.880.8558 • 909.880.8096 • E-mail: [toyirific@primenet.com](mailto:toyirific@primenet.com) • <http://www.primenet.com/~toyirific/>



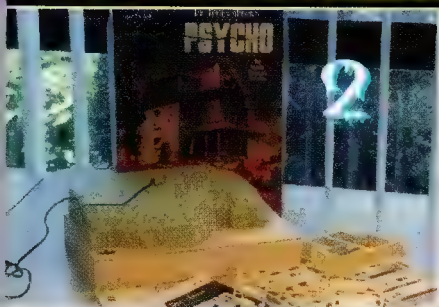
# ILLUMINATING MOM'S PLACE

~ Installing Lights in a Psycho Mansion Diorama ~

By Hilber Graf



Mom's house is lit for the evening's activities.



A wooden box is used to house the electrical equipment and also as a base for the hillside. Note also the use of the plastic foam sheet for the planned hill (Fig 2).

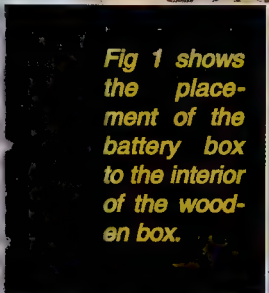


Fig 1 shows the placement of the battery box to the interior of the wood-box.



The completed structure, painted, weathered and ready to house Mom.

Chalks were utilized as an effective method in staining the model's finish.



The bedroom was chosen for Mom's room which is where she was in the movie. Scale-sized carpet and wallpaper were added to this room for realism.



"Oh no, Mother! Not again!!!" Alfred Hitchcock's 1960 motion picture thriller, *PSYCHO*, is a timeless masterpiece. Gloomy, foreboding, perched upon a weed-choked hill like a patient vulture waiting for its next victim, the Bates Mansion is symbolic of this story's disturbing mood. Thanks to Polar Lights, movie fans, who are also model builders, can now be caretakers of a piece of motion picture history.

## A brief kit review

Polar Lights' Bates Mansion kit has been reviewed in depth in an earlier issue, so I'll only add a couple observations. Like Polar's reissue of the classic Aurora Addams Family Haunted House of two years ago, the Bates Mansion is an approximately HO scale structure. The attention to detail is quite impressive, especially evident in the tiny roof shingles, decorative rooftop trim and front porch lattice. Most of the parts fit together well, though I had two problem spots on my kit. Slight seam gaps at the foundation corners must be filled. A more glaring problem is a gap between the roof section and assembled house walls. The fit isn't snug unless you use rapid acting super glue and apply pressure between the roof and walls while the glue sets.

Provided is a printed sheet of window inserts and a tiny figure of Norman Bates' Mother. Polar also included a long stone stairway leading up the hill to the mansion's front door. They give the modeler a hilltop base for the house to rest on, but no hill, which makes the nicely detailed stairway useless. Without a yard of scrubby foliage and gnarled trees as seen in the movie, Bates Mansion appears naked. The instruction sheet suggests a "hilltop option", but only incomplete information on how to construct this important feature.

Bates Mansion literally screams to be displayed on a hilltop diorama. Creating an appropriate diorama scene is not difficult. I'll show you simple techniques to make an impressive display, whether you are building the Psycho Mansion or another outdoor miniature scene. As an added treat, you'll learn an easy method to install miniature light effects for that eerie touch.

## Planning the project

As with any construction job, advance planning is the key to successful results. This is especially true if you wish to convert an existing kit, scratch-build or install special effects. In this case, I thought it would be very cool to light up that mysterious upstairs corner

window where Norman's mother "lives". Where and how to install the electrical system had to be determined, plus, I wanted to depict the Bates Mansion as it appears on the kit box art.

After building hundreds of diorama displays I've finally learned the danger of allowing a project to get out of control. You know the feeling? You get so excited by an idea it takes on a life of its own? Wouldn't the Bates Mansion look great on a hill? Hey, let's put lights in it! How about building a little roadside motel below the hill? And we'll need to have a neon motel sign, too. Before you realize it, your little project is over two feet wide and four feet long! Very impressive for a museum, but where are you going to display it at home?

Sometimes less is more...

## Designing the base and light system

I immediately tossed the "Platform Base" (part #1) in my spare parts box. The kit part looked too flat for a hilltop and it restricted the hill's shape. The most inexpensive and simple miniature light system requires a solitary bulb, power wires, battery box and on/off switch. Battery-powered systems have the advantage of being lightweight and portable. The base size was governed by the model subject, space needed to hide the light system parts and, of course, available display space for the completed project.

I discovered a wooden box at the local arts and crafts supply store that was perfect for my base. Measuring 8-inches wide by 11-inches long and 2-inches deep, it could be turned upside down to contain the battery box. It also allowed enough space to build a nice hill for my house (Figure 2). You can also use an acrylic box picture frame of the same size for the base.

A trip to Radio Shack was next on my shopping agenda. Illuminating Mother's room required a fairly bright light, so I chose a 6 volt amber-colored miniature bulb. To power this I needed a battery box containing batteries whose combined power rating equaled the rating of the bulb used - four AA 1.5 volt batteries, in this example. Also on my shopping list were a small slide switch, fine gauge electrical wire and soft core solder wire. If you don't already own a small soldering iron, you should buy one that doubles as a hot knife cutting tool. This handy device costs under \$20 and is a valuable addition to your model building toolbox. By the way, you can also find these parts and tools at a well-stocked railroad hobby shop.

I attached the battery box to the

*continued page 60...*





# TREMORS 2: AFTERSHOCKS!!

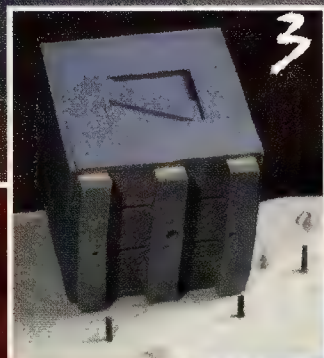
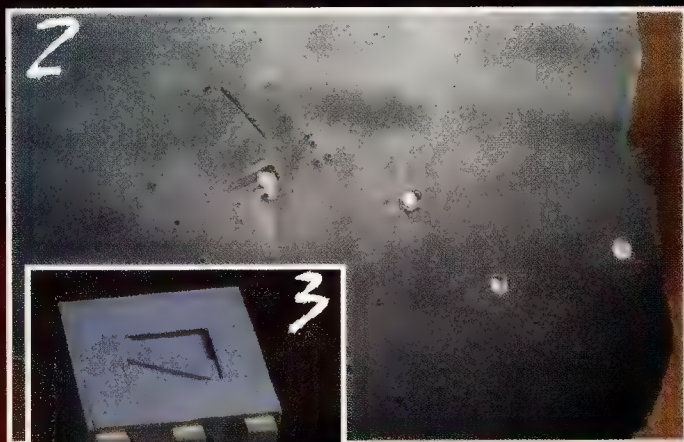
The movie "Tremors" introduced us to pre-Cambrian creatures in the form of under-earth gigantic worms, which were named Graboids. From there, came the movie "Tremors 2 - Aftershocks" in which another creature evolved. Spawned from the Graboids, these ugly little toads came to be known as Shriekers, which this kit is based upon.

Thanks to Kevin Davis, Death's Door Models of Houston, Texas, you can have your very own pair of Shriekers - without the shrieking - Thank Heavens, sitting on your shelf or even your living room table. The likeness of the Shriekers to those in the movie is dead-on. Kevin did an excellent job of sculpting this diorama kit!

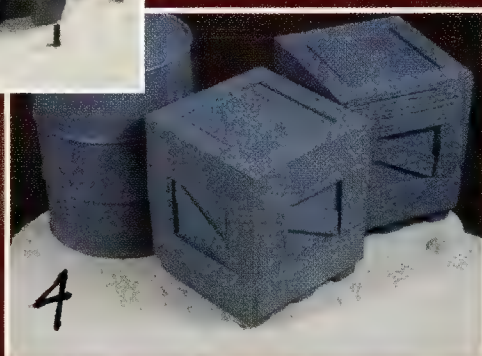
We met Kevin at the 1999 WonderFest™ in Louisville, Kentucky. Tremors II was his first production model. This one turned out so nicely; we can't wait to see more! When Mike saw this kit at Wonderfest, he knew it was a "had to have".

The kit includes a solid resin base approximately 13 inches in diameter, 2 hollow-cast resin crates, 1 hollow-cast resin barrel, 1 name plate and 2 Shriekers made up of 10 pieces. Each Shrieker is made up of a hollow-cast body and solid-cast legs and mandibles. The completed kit has a height of about 8 inches (photo 1).

All pieces are sculpted well with a lot of detail and texture. The casting is relatively clean with minimal mold and seam lines. Once the seam lines were eliminated, Mike did the usual wash and prime routine and was ready for the placement on the base. After determining the position of the crates, the barrel and the running Shrieker, Mike marked and drilled holes through the base. He then countersunk the holes from the bottom (photo 2). To pin and stabilize the pieces, he took 6D nails, cut them to length and glued them into the holes from the bottom. By countersinking the holes, the base would sit flat with the nails flush into the holes (photos 3 and 4).



**Countersinking the holes underneath the base**







**5** The steps involved in arriving at a realistic worn wood look for the crates.

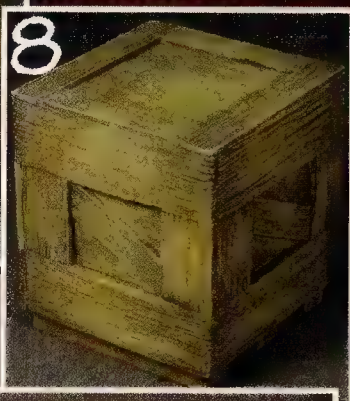
Ceramcoat Sandstone for the base then a wash (5 & 6).



**6** A darker wash then dry-brushing Sandstone over the crates.



After the DullCote is applied, the crates are protected and done!



**10** Onto the Shriekers! Airbrushing Americana Sand for the base coat.



Instead of doing a step-by-step buildup article, we're going to concentrate on painting techniques for the crates and the Shriekers, and also how to make slimy drool. Sound like fun? Here goes.

In order to give the crates a realistic worn-wood look, Mike basecoated them with Ceramcoat's Sandstone (photo 5). When dry, they were sealed with a coat of Testors' DullCote™. Next came a wash of Raw Sienna made by mixing the color with half water and half Poly-S airbrush thinner. This was applied evenly over the crates (photo 6). After the wash was dry, the crates received another light coat of DullCote™. By sealing between each coat, if you make any mistakes or don't like the look, you can remove the paint without taking off all the layers.

Darkening the wash, Mike added some Burnt Umber to the Raw Sienna. He applied this wash to the ends of each plank and blended it toward the plank centers. This left the tones darker at the ends and lighter toward the centers creating a more weathered appearance (photo 7). Again, the crates were sealed after the wash was dry. To further bring out the textures, Mike lightly drybrushed Sandstone on the crates (photo 8). This also helped to blend the different tones. The crates received a final spraying of DullCote™ and they were done (photo 9). Easy enough, huh?

Now to the bad boys! The Shriekers were airbrushed in Americana's Sand for the basecoat (photo 10). Folk Art's Medium Gray was airbrushed over the backs, down along their sides and down the legs (photo 11). Next, Mike took Createx' Transparent Dark Brown and added a couple of drops of Createx' Transparent Iron Oxide Red. This was airbrushed on the mandible tips, tops of their heads, into the body creases and inside their mouths (photo 12).

A mix of the Createx' Transparent Dark Brown and Americana's Sand was airbrushed in a fine random pattern around the head areas. Mike then misted the areas with straight Americana Sand to blend the colors. Using Liquitex Red Oxide, he airbrushed the insides of the mouth, both sides of the tail areas and the jaw areas at the base of the mouths (photo 13). Createx Transparent Red was lightly airbrushed over these areas (photo 14). After these areas were dry, Mike lightly drybrushed them with Ceramcoat' Orange (photos 15 and 16). Next all was sealed with a spraying of DullCote™.

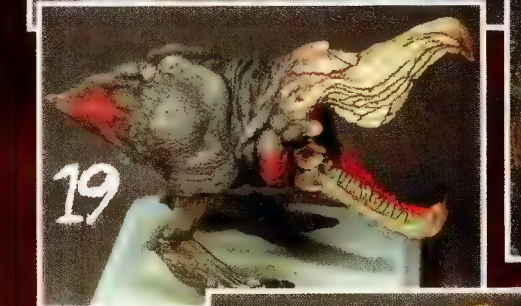
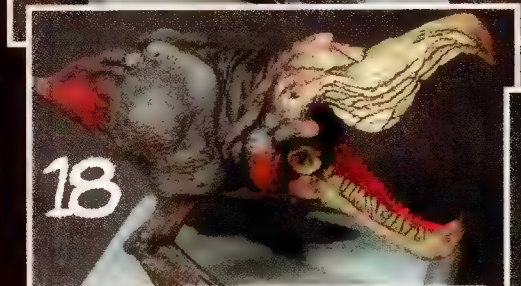
By using transparent paints, you are able to add color without totally covering up the colors underneath. The transparent paints allow the previously applied colors to show through - just like you would expect from something transparent. So much for the scientific paint explanation.

Folk Art has a line of antiquing stains that work great as glazes. Using Wooden Bucket Brown, Mike thinned it a little with water and brushed it onto small sections at a time and then wiped the excess off before it dried, leaving stain in the cracks and crevices. Since this is a water-based stain, it's better to work in small sections to ensure the stain doesn't dry before you remove the excess. This technique was applied to the entire body of the Shriekers and also on the mandibles (photos 17 and 18). The antiquing brought out the texture details without hiding the airbrushed colors. After the antiquing stain was dry and to add some highlights, Mike drybrushed Americana's Sand on the head areas and drybrushed the bodies with Americana's Driftwood (photo 19). Once all was dry, a final coat of DullCote™ was sprayed.

Mike then glued the mandibles and tongue in place using 5-minute Epoxy glue. All these pieces were pinned before gluing in place to add stability. Now for some mouth slime and drool.

There are a variety of methods for making slime and drool. Some involve the use of epoxy glue, glue guns, super glue etc. We decided to go way out in left field "and now for something completely different". A visit to the Glue Queen's Craft Supply Room found Plaid's Gallery Glass Crystal Clear Window Color (photo 20). This is used in the craft world to make faux





stained glass on glass panels and Plexiglas.

Squeeze out narrow strips of the Gallery Glass onto waxed paper. Let it dry. Depending on the thickness of the strips, it will take around 2 hours to dry completely. The neat thing about using the Gallery Glass for drool, is that when it is dry, it is completely transparent and flexible, almost rubbery. You can maneuver it easily.

Mike peeled the strips off the waxed paper and attached them to the inside of the open Shrieker's mouth and tongue using Delta's CeramDecor Perm Enamel Clear Gloss Glaze. This thick Glaze is made for sealing the Perm Enamel paints after painting on glass or ceramic tiles. It too dries transparent. After using drops of the Glaze to attach the slime strings, Mike then brushed the entire mouth area and tongue with the Glaze. He also repeatedly coated the stringing Gallery Glass strands to build up the slime. Once a couple coats of the Glaze are applied to the slime strands, they become stiffer and stronger (photo 21). Both the Perm Enamel Glaze and the Gallery Glass can be found at craft stores and even Wal-Mart. The Gallery Glass comes in a large variety of colors - hmm, red alien eyes? Yellow dinosaur eyes? Colored lights on space ships? We may be onto something!

These guys are now done and ready to be placed on the base. Mike made the comment that this kit was easy to build and a lot of fun to paint. I keep telling him that monsters, aliens and ghouls are a lot more fun than bare-skinned Chickie-Poos, but that's a losing battle, right guys? Got to keep practicing those skin tones!

Be sure to contact Kevin at *Death's Door Models*, 1304 Fernway Lane, Houston, Texas 77049, Tel: 281-459-4156. We believe you won't be disappointed. Kevin, keep up the good work. What's next?

Questions or comments? Feel free to contact the Glue Queen or her Glue King at [pakrats@earthlink.net](mailto:pakrats@earthlink.net). Until next time, Happy Modeling!!





# Coming to a Workbench Near You...

## CAT'S CALL™



\$110.00

TORCH "FIRE" CAST IN  
CLEAR AMBER RESIN

9½" TALL

BUILT-UP BY:  
MIKE MORGAN



SITTING PRETTY

1:8 Scale - \$80.00 + s/h

Shipping/Handling per kit:  
\$6/USA • \$12/Can-Mex • \$18/Foreign  
Kits will not ship if proper s/h is not included in  
order. CA res. must add 7.25% Sales Tax  
~ Distributors Wanted - Please Inquire ~

All Kits:  
CAST BY:

MARK BROWAW

## Wolf-Spirit™



\$110.00

8½" TALL

Wolf-Spirit includes  
optional use vest. Must  
be at least 21 years of  
age to purchase.

BUILT-UP BY:  
TOM GILULAND



\$85.00

9½" TALL

## Brave Arrow™



BARELY WORKING

1:8 Scale - \$80.00 + s/h



## AVAILABLE BACK ISSUES\*



Back Issues Each: \$8/USA • \$9/Can-Mex • \$10/Eur-So. Amer • \$12/Pac Rim

Send Checks or Money Orders to: **Modeler's Resource®** All Major Credit Cards Accepted

4120 Douglas Blvd, #306-372 • Granite Bay, CA 95746-5936

Tel: 916.784.9517 • Fax: 916.784.8384

www.modelersresource.com e-mail: modres@quiknet.com

\* If the back issue(s) you wish to purchase is sold out, your money will simply be refunded.



# Warriors' 200mm *Tank Commander*

By Brett W. Avants



**W**arriors has just released a massive 200mm resin model of a WWII US tank commander perched atop his beast. This is an awesome kit. The M4 Sherman turret top is a huge chunk of resin that is incredibly detailed. It looks like a quarter of pie piece with a radius of about 6-8 inches. Yes, friends, this is huge. It is stated on the box as an M4 Sherman Howitzer turret. The cupola is a late model with vision blocks and a single piece hatch. The oval loader's hatch is only partly molded off to the left.

The kit comes with a massive .50 cal machine gun that is attached to a base at the rear of the turret. The gun is equally amazing. It includes an open ammo can with individually molded rounds.

The figure is completely incredible. It is complete down to his boots, which are the only parts not molded on this figure. The tanker wears the standard US tankers helmet, which is nicely detailed. He wears the typical tanker coveralls with the overalls and the winter jacket. All in all, very much decked out. The molding is superb with all of the fundamental accessories such as the .45 caliber pistol, ammo pouches, and web belt. The face is well-sculpted and life-like.

I started with the figure, and then went from there. The tanker is molded in basically four pieces: the body, the two arms, and the head. The .45 caliber pistol/holster is molded separately, as well as the rubber rims of the tanker's goggles. Clean-up was minimal. To facilitate painting, I mounted the head on a 1/8" brass tube, and mounted the body and the arms on a rectangle-shaped block. I glued the holster on a toothpick. I primed all of the pieces with Floquil Light Gray (the stuff in the spray can). Let this primer dry for several days at least.

After the primer had dried, I painted the skin with Humbrol 250, Matt Desert Sand. I sprayed the winter jacket Tamiya XF-57 Buff as a base coat, but sprayed the tankers overalls with Tamiya XF-55 Deck Tan. The elastic on the winter jacket was painted with Humbrol Matt 26 Khaki. The collar of the tanker HBT coveralls can be seen on the head part, and I painted this Humbrol Matt 105 Marine Green. These tended to fade to a light gray-green over time, so the range of greens you can use in wide for this particular piece of clothing. I chose a more gray-green color.

The face was painted next. I use artist oil paint exclusively for this part, and put the paint on an index card wrapped in a plastic baggie. This makes a great disposable palette! I use Burnt Sienna, Burnt Umber, Ivory Black, Titanium White, Windsor Newton Flesh tone, Yellow Ochre, and Cadmium Red. If the paint needs to be thinned, I use mineral spirits sparingly. After the base of Desert Sand is completely dry, I apply a coat of artist oil Burnt Sienna over

the whole skin area. Yes, I know this looks bad. I then use an old T-shirt (mine is a US Army issue brown type) to wipe off the majority of this paint, leaving some in the crevices and tainting the Desert Sand color a bit. Use a gentle wiping action to get most of the paint off, but as you start getting most of it off, you may need to gently scrub the face to get the effect you want. If you accidentally rub off some of the base coat during this procedure, don't worry. The cream-colored resin will not show after the complete painting process is done.

I then lay on very lightly a 50/50 mixture of Windsor Newton flesh tone and Yellow Ochre. The WN Flesh tone is a bit pink, and adding the Yellow Ochre makes a better Caucasian flesh tone. I use a number 3 or 4 sable brush for this procedure, and this provides the wet base flesh color. The Burnt Sienna should show through this initial flesh layer only in the shadow areas, and the edges of the Burnt Sienna should be blended into this flesh color. Next, I mix a highlight of this flesh mixture with Titanium White, and lightly lay in the highlights on the bridge of the nose, nostrils, chin, and cheekbones using a #1 brush. Blend the edges to smooth the color gradations. I then use straight Titanium White very, very lightly to paint the high highlights with a fine pointed brush. I use Burnt Sienna to accent the shadows if necessary. I then use Burnt Umber sparingly for the deep shadows, such as under the lower lip, the mouth, and under the nose. I use the WN Flesh straight for the cheeks, lower lip, and forehead to add a little pink coloring. I add a very small amount of red to the flesh tone and accent the cheeks and lower lip again. Finally, I add some black to the flesh mixture and paint on a "5 o'clock shadow," blending carefully and feathering the edges.

The eyes are painted last. I paint the entire eye socket with Burnt Umber acrylic paint, and then paint the whites using acrylic Unbleached Titanium White. I basically paint the left and right one-third of the eye this color, leaving the middle third Burnt Umber. I also leave a little burnt umber around the whites, as this acts as an outline. I then paint the middle part as the iris, with a blue grey or green color. Leave a little burnt umber showing around the iris. Finally, I paint the pupil black.

The tankers helmet was base-coated with Humbrol Matt 66 Olive Drab, and detailed with oil paints. I used the Histoire and Collections Spearheading D-Day book as a reference for painting the helmet. Keep in mind that the sides were leather, while the bowl top was solid fiberboard. The final touch, which I added later, was to fill in the lenses on the helmet with 5 minute epoxy tinted with a very small drop of Tamiya Desert Yellow to simulate the amber color of the lenses.

Now it is time for the uniform. I painted the web belt and ammo and first



aid pouches with a dark wash of Humbrol 155 Olive Drab, and additionally with a thin wash of black. The tankers overalls were shaded with a mixture of Unbleached Titanium White, Burnt Umber, and a touch of Yellow Ochre. Darker areas were shaded with the same mixture but with more burnt umber. I used a number 1 and 2 flat sable brush to get the proper shading, sometimes using a scrubbing dry-brush motion to lightly shade larger areas of the overalls. The highlights were painted with a mixture of Unbleached Titanium White and Titanium White, with the lightest highlights using straight Titanium White. I painted the highlight color where it needed to go, and used a number 3 or 4 flat sable brush to blend and feather the edges.

The Winter Jacket, commonly referred to as the Tanker's Jacket, was shaded with a mixture of Burnt Umber and Yellow Ochre, adding more Burnt Umber for the darker shades. The highlights were painted with Naples Yellow, and lighter highlights were painted with a mixture of Unbleached Titanium White and Naples Yellow.

I outlined many of the details using Burnt Umber, slightly lightened with Yellow Ochre. I am not sure if this is realistic or not, but the effect, when not overdone, is striking and accents much of the molded detail. The Armor unit patch was hand painted, using the Spearheading D-Day book as a reference.

The Sherman turret section is a huge chunk of resin. There is also a very nice and huge .50 cal M2 machine gun, ammunition can, cradle, and mount for the MG. All of this is exceptionally detailed and was a joy to paint. All of the parts required minimal cleanup. I painted the turret top and all components (MG, ammo can, etc.) with Badger Model Flex Flat Black as a base coat, and oversprayed with Tamiya Khaki Drab for the initial coat of OD Green on everything but the .50 cal.

I left the .50 cal Flat Black, and weathered it with a mixture of Floquil Silver and Ivory Black oil paint. Don't use too much silver. You want a hint of metallics but do not overdo it. The charging handle and the grips in the back were painted with Burnt Sienna to give the appearance of wood. This gun is huge and gorgeous! I really hope Warriors will issue this as a separate kit.

Weathering on the tank turret was done in a little different way. If you get a good look of a real tank, you will notice that the dirt and dust is ground into the turret, and that the high-traffic walkways and hand-holds are satin or glossy. This glossiness comes from the constant rubbing of the hands and boots on the painted metal. I duplicated this weathering by applying Unbleached Titanium White on the turret, and then rubbing it off with an old T-Shirt, using a heavy scrubbing motion. The paint stayed in the nooks, crannies, and pits of the textured surface, but was removed from the surface. At the same time, the Khaki Drab paint around the corners of the hatch, cupola, and other areas was buffed away leaving a satin/glossy black surface from the Black undercoat. The turret was also stained slightly with the Unbleached Titanium White, leaving a faded look as well. I then went over selected areas with Burnt Sienna and Burnt Umber and repeated the same procedure, to give the vehicle a dirty and varied appearance. I drybrushed a few of the details, such as screw heads, bolts, etc. with Naples Yellow.

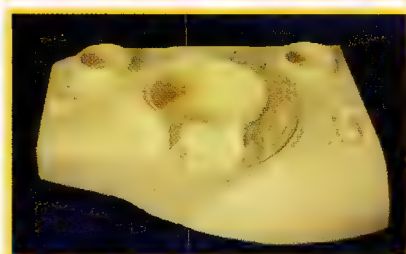
The only problem I had was the attachment of the .50 cal ammunition can/tray on the gun cradle. There are two small squares on the tray that look like attachment points, but they will not work because they will not fit over the U-shaped pintel mount. So I used some excellent photos of the same gun cradle and mount in the US Armored Cars in Action book (Thanks, Joe!) to scratchbuild the attachment points using some spare brass strips and VP bolts.

In conclusion, I thought this was an awesome kit with lots of big detail. There is a lot of resin here, and it looks great when painted. While this kit lists for about US\$ 100.00, it is worth every penny, and can probably be had for around \$75 or so at any of the mail order shops. If you like US stuff, this is for you. If you like figures, then buy this kit.

#### References:

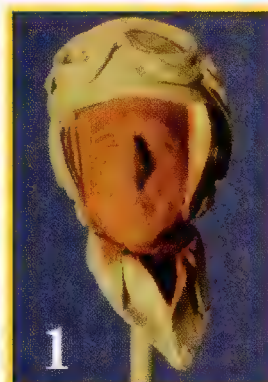
- Gawne, Jonathan. Spearheading D-Day: American Special Units in Normandy. Histoire and Collections. Paris, 1999.
- Mesko, Jim. U.S. Armored Cars in Action. Armor Number 37.
- Squadron/Signal Publications. Carrollton, Texas, 1998.
- Sunshine, Linda, ed. Saving Private Ryan: The Men. The Mission. The Movie. Newmarket Press. New York, 1998.

The VLS Corp/Warriors Scale Models  
10311 Industrial Ct • Moscow Mills MO 63362  
Tel: 636.356.4888 <http://www.vls-vp.com>



*The four pictures above show the many parts included in this 1:9 scale kit from Warriors!*

*Photos 1 - 8 show the steps involved in painting the face. #1: Head primed and base-coated with Humbrol Matt 250 Desert Sand. #2: Burnt Sienna has been painted on and wiped off. Shadows are accented and the skin tone is darkened. #3: Initial coat of flesh has been painted on, leaving the Burnt Sienna in the shadow areas. Note the oil paint is very glossy initially.*



*#4: Highlights and deep shadows are added. #5: Higher highlights and deeper shadows added, blended and pink is added to lips and cheeks.*



*#6: Tanker is base coated with Tamiya Buff (jacket) and Deck Tan (overalls). #7: Just about finished. #8: Arms added and nearly complete now.*



# STITCHFACE



This small, but perfectly formed horror bust is from a new range of models by a company called **United Empire Miniatures**. It's perfect for filling a small place in a large collection, or if you're limited for display space, then you can probably get the whole of this range and still have some room left. Okay, the kit scene at the moment seems to be "bigger is better," but if you subscribe to that view, then take a look at the detail on this little beaut.

Size wise, this is a mere 2 to 2½ inches tall, which makes it about 1/9th scale or thereabouts. Moulded in cream coloured resin, with little or no cleaning up, and the best bit is yet to come - the price. Yep, it's a mere \$16.95 (USD). Now that can't be bad!

Other advantages are that as it's just a one piece model, there's no gluing, so after a wash in water and a little detergent, painting can begin. So, on with the painting! I'm going to try and do this in a series of stages, so that hopefully, you'll be able to see what's going on. I chose to use artists oils for this, simply because there are things you can with them that can't be done with an airbrush. On saying that, if you're a fast painter, you could probably use acrylics for this method, but what's the rush?

To begin with, I gave the model several thin coats of Games Workshop's Rotting Flesh (great name) acrylic paint. I thinned the first coat with acrylic thinners (car windscreen wash liquid, isopropyl alcohol are alternatives here). This stops the first coat from being repelled off the resin. The other coats of paint were just thinned with distilled water. I gave this several hours to dry simply because it was going to take a bit of abuse once I began adding oils.

**Photo 1:** The first oil to be added was Rembrandt's Burnt



Sienna which would give the model its warm, living look. In the photo, you can see the bust has been painted half and half; the pale white/green is the Games Workshop Rotting Flesh and the orange/brown is the Burnt Sienna.

**Photo 2:** Once the whole model was coated with the Burnt Sienna, it was left to stand for about 15 minutes. This allows some of the oil within the paint to evaporate, but also allows the colour to stain the undercoat too.

**Photo 3:** This is what the model looks like once some of the paint has been wiped off with a soft, dust-free cloth - an old T-shirt that's been washed is perfect for this. Wipe in a downward motion, working from the top of the head towards the chest and shadows will form quite naturally. Now, we're ready to begin painting properly.

**Photo 4:** In this photo, I've mixed up some flesh colour using Windsor & Newton Flesh Tint; yellow ochre (mix ratio is 2 parts flesh; 1 part yellow ochre and 3 parts

white). This mix is then lightly brushed onto the model whilst the Burnt Sienna is still wet, following the contours but tending to work in the same downwards motion as with the cloth. I used a wide flat brush for this, which I find is better than a normal, round brush. Use only a small amount of the flesh mix and gradually build-up highlights. Just adding a whole load of the paint in one go won't work. It's best to almost drybrush the paint on, first of all because the colours will mix better and allow more control over how shadow and highlight areas build-up and more importantly for the impatient amongst us, thin oil paint dries much faster than thick oil paint!

Before picking up fresh paint on the brush, try wiping it on a paper towel or something similar. This gets rid of some of the mixed colour from off the model, and allows the fresh paint picked up off the palette to have more effect when added to the model. Don't, whatever you do, wash the brush



or allow it to come into contact with any thinners until you've finished painting. If you do, then you'll just end up with a muddy mess on the model.

The Burnt Sienna that's still on the model will tend to mix with the flesh colour to a certain extent, causing a gradual change from the darker brown to the pink. Adding too much paint will clog up the detail, but if everything goes

*continued next page...*



wrong, don't worry. Wash off the model with white spirit or a similar thinner and once dry, you can start over!

**Photo 5:** This photo doesn't look too different, but what I've done here is added some pure white onto the model, again whilst the other paints are still wet, working in smaller areas than with the flesh colour to produce some better highlights. The camera doesn't pick it up too well, but if you try this, then use Titanium White, as it's a strong white pigment. Start off with only a small amount. The change in colour using just a bit of this paint is quite amazing.

**Photo 6:** So far, we've been painting for about an hour - who said oils were slow?! Now to add a few details. First off, take a fine clean brush and dip it in thinners. The paint is still wet by the way. Wipe the majority of the thinners off the brush and clean out the eyeball. It may take a few goes to get back to the undercoat, but it's there somewhere.

It's not too important to have the eye completely clean. Traces of the Burnt Sienna will give the eye a nice bloodshot effect, just try to get the most of the paint out. The result of this is shown in this photo. I've also added some Alizarin Crimson, again from Windsor & Newton, to the areas directly around the stitching. This is blended in using an old, soft brush - any size will do - but a smaller one (size 1 or 2) will allow you to keep better control of where the paint gets placed. Okay, painting session finished for now.

Normally, the paint is going to take a couple of days to dry. This can be speeded up by putting the model in an airtight container and putting it somewhere warm - the airing cupboard is ideal. The container is to keep dust and bits off the paint whilst it's drying - things which definitely make a model look bad.

Depending on how thick the paint is, and how warm the model is kept, 24 hours and it should be dry. The best test is to touch some of the paint that's overspilled onto the underside of the model.

**Photo 7:** Anyway, if it's dry we can continue. If not, then I guess that we start that other model that we're itching to get on with and return to this in a couple of days. Remember, there's no hurry. This is suppose to be enjoyable, not a race to be won!

Okay, hair. I undercoated in Games Workshop Chaos Black. This is a good strong colour and will probably only require one coat. Over that, I added Ivory Black oils. Very thinly added, unthinned straight from the tube. Over this, I added highlights. For this, I used some of the flesh colour I'd mixed as I don't like using white to highlight black if I can help it.

Again, adding this bit by bit to build those high points up. I must say though that this model is very well sculpted and the chap who sculpted it has certainly made it an easy job for the painter.

**Photo 8:** This picture shows the eyes added. For these, I chose to use different colours - one blue and one brown. To begin with, I painted the eye in an off-white colour acrylic. For the blue eye, I outlined the iris in Paynes Grey oil. This colour has a blue bias and is perfect for this use. To the centre of the iris I added some white oils, allowing the grey and the white to mix, blending the edges of each colour together. I added a black pupil and a small dot of white at the two o'clock position to give a reflection. Once all this had dried, I added a couple of coats of clear varnish to give the eye a wet look. The brown eye is basically the same.

**Photo 9:** This photo shows the final touches to the front of the model. These being the addition of more bruising and blood to the scars. This was just thinned down Alizarin Purple Madder oils, which is a red biased purple and this was thinned and run into the detail, stippling it together with some more of the Alizarin Crimson around the wounds. A small amount of blood (Alizarin Crimson) was added to the left corner of the mouth and also added to the left ear and around the back of the model, where the skull is exposed. The lip is given a thin wash of the Burnt Sienna oils and Burnt Umber to deepen the shadows.

**Photo 10:** Finally, I painted the stitches black and also painted the underside of the bust in black too. I then mounted the bust on a suitable base, this one from Oakwood Studios over here in the UK.

That's all folks - finished. The whole thing took about three and a half hours to paint, spread over about four days. The method is easy enough to duplicate and is suitably messy for undeads and re-animations like the subject here. Oil paints do have a lot going for them, although the air-brush seems to have taken over these days. I'm not saying that's a bad thing, but simply that not all effects come out of an air-powered machine! Thanks to John Lea of United Empire Miniatures for supplying the model for review.



#### Contact Information:

United Empire Miniatures  
PO Box 669051 • Marietta, GA 30066

#### Oakwood Studios

396 Ring Rd • Beeston Hill, Middleton, West Yorkshire UK




**www.monstersdirect.com**

**We specialize in RARE and HARD TO FIND garage kits and statues from Japan.**

**KEYZONE ENTERPRISES**  
PMB205  
8502 E. Chapman Ave.  
Orange, CA 92669-2461

Tel: (714) 731-0195  
Fax: (714) 731-0197  
[www.monstersdirect.com](http://www.monstersdirect.com)



**IMPROVE YOUR MODELING SKILLS... THROUGH IPMS/USA**

*"By Modelers, For Modelers"*

Membership includes an annual, 6 issue, subscription to the IPMS/USA Journal, and much more.

**YES! Enroll me now in IPMS/USA.**  
I enclosed \$\_\_\_\_\_ for a one year membership in IPMS/USA.  
I understand this membership includes a subscription to the IPMS/USA Journal.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Signature \_\_\_\_\_  
(required by Post Office)

**TYPES OF MEMBERSHIP:** (check the one that applies)


☐ Adult \$19    ☐ Junior \$9 (17 yrs & under)

☐ Canada and Mexico \$25 (I.M.O. or Bank Draft only)

☐ Other Foreign \$28 (I.M.O. or Bank Draft only)

**Mail to:**  
**IPMS/USA MR**  
**P.O. Box 6138**  
**Warner Robins, GA 31095-6138**

Make checks or money orders payable to IPMS/USA  
- DO NOT SEND CASH -



**Shop at Comic Book stores?**  
**Like to know who stocks**  
**Modeler's Resource?**  
**Give the number on the left a call.**

**Skyhook Models**

PO Box 327, Carmichael CA 95609  
CA Res. add 7.75% Sales Tax. Add \$6.00 S & H

[www.skyhookmodels.com](http://www.skyhookmodels.com)



**\$50.00**

Send LSASE for catalog





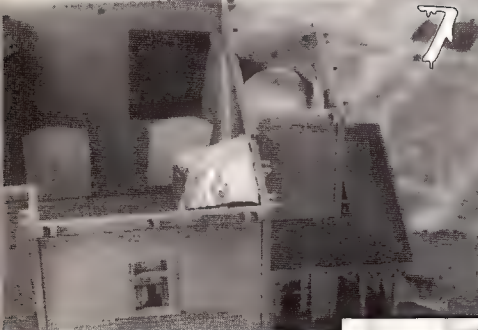
5

**Solder worked well to join the wire connections for permanency.**

**Positioning the bulb in the ceiling space and holding it in place with a small blob of silicon glue.**



6



7

**Aluminum foil acted as a good reflector for the built-in light that was used to illuminate Mom's room.**

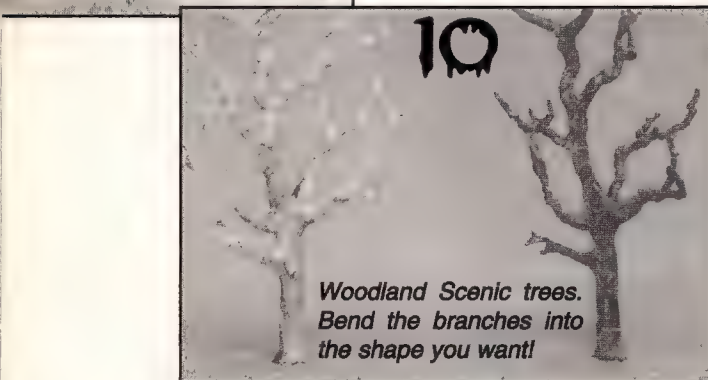


8



9

**Celluclay, mixed and ready, is transferred to the hillside (Fig #8); the finished base is all set for the trees and foliage (Fig #9).**



10

**Woodland Scenic trees. Bend the branches into the shape you want!**

base interior with a pair of tiny wood screws (**Figure 1**). Determining where I'd like to locate the switch, a space was cut for it to be inserted later. A small hole was drilled through the base for the light bulb wires to slide up into the house.

At this point I needed to figure out which power wire on the battery box was positive or negative; they're frequently colored red for positive and black for negative. The battery box will also have a "+" for positive and a "-" for negative molded on the case. I cut a length of electrical wire to reach where the switch would be attached. Another length of wire was cut to reach from the switch to where the bulb would be located. This was the positive wire. The negative wire needed to be long enough to reach from the battery box to the light bulb. It's a VERY GOOD idea to leave the wires reaching the light source a little on the long side; you can always trim them to a neat length when you're ready to permanently install those parts. This procedure works for all simple light systems.

Now I was ready to temporarily wire up the system and check if it worked as planned. Using tape to hold the wires in place, I attached the negative wire to the one of the light bulb wires (it doesn't matter which) and the opposite end to the battery box negative connection. Slide switches usually have 3 tiny metal loops or prongs meant for attaching the power wire. The power wire was taped to one of these and connected to the positive location on the battery box. I chose a different prong, taping the remaining length of power wire to this and to the light bulb. I installed the batteries and observed what happened when the switch was pushed to the "on" position. Okay, it didn't work the first time. It was a simple matter to change the power wires back and forth to different connection prongs until the light bulb shone on command.

Confident everything was great, I soldered the wires permanently in place - except for the wire ends where they met the bulbs. That would be done later when I determined how long they needed to be. A staple gun attached the wires to the base underside. You can glue or tape them instead. The bulb wire was fed through the hole drilled for that purpose. I now inserted the slide switch in the hole cut in the base.

Lightweight plastic foam sheet served very well as a basis of the planned hill (**Figure 2**). Florist's craft supply stores sell this in different thickness and you can laminate the sheets together for a custom size. A hobby knife carves the foam into a rough shape that later will be covered with an outer shell of paper-mache. I positioned the house foundation (part #9) to determine where the stairway would go. The hill was attached to the diorama base with common white glue, though you can use 5-minute epoxy cement. Construction of the Bates mansion was straightforward, following the instruction sheet, except leaving the roof assembly off and not attaching the window inserts until later.

I now painted the structure (**Figure 3**). Colors were a matter of personal choice or you could follow suggestions listed on the instructions. I used ground, earth-tone pastel chalks to weather the house siding and roof. Chalks are an effective method to "stain" the model's finish. Chalks were applied with an old, round paintbrush, streaking the colors down the walls to simulate obvious paths dripping rainwater might run.

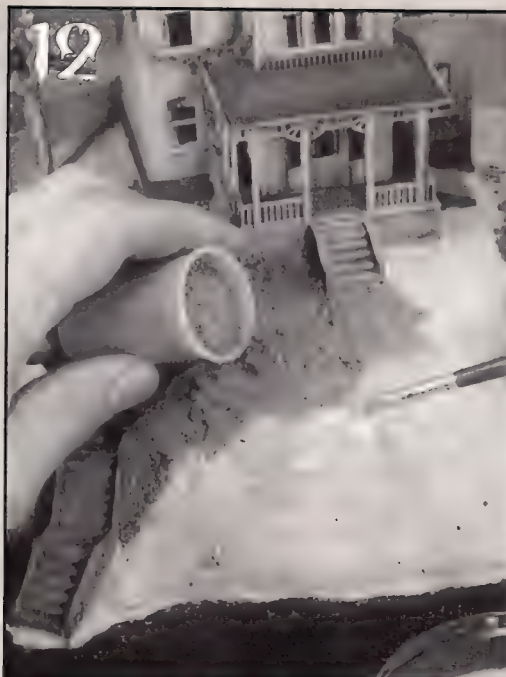
To make the window inserts appear more realistic, I decided to first install clear plastic sheet "glass". Each pane is slightly larger than the window frame and held in place from behind by super glue. The printed inserts can now be taped or glued behind each window pane.

The front upstairs corner bedroom was selected to be "Mom's room", just as it was seen in the movie (**Figure 4**). I cut out the dark space on the window insert for this room, leaving the tattered curtains to be glued in place. The room itself is a simple shape consisting of only two walls and a floor cut from .030 plastic sheet. It encloses a space 1-inch wide and 1½-inch tall. Instead of painting the room, I glued scale-size wallpaper and carpet to the walls and floor. A home decorating and furniture catalog provided photos of the actual thing. After a few minutes turning the pages, I found several photos of room layouts that were small enough to be convincing - even a couple with framed pictures for the walls!

The kit "Mother" (part #25) was painted in very gray, dark blue and off-white colors, then she was glued to a chair I found in my parts box. This assembly was attached to the room interior in a spot where she could be seen through the window opening. Now the room could be permanently installed inside the house.

Time to complete lighting Mom's room. Snaking the wiring through a hole that was conveniently molded in the house foundation, I twisted the power wires onto the light bulb wires to perform a final test. It's ALWAYS a good idea to do a test to make certain everything works BEFORE you seal up any electrical system within the model. It's difficult to go back and correct failures later. A couple drops of solder permanently fixed the connections (**Figure 5**). The bulb was positioned in the ceiling space (**Figure 6**) and held in place with a small blob of silicon glue. This material flexes without letting go, which assures





*Shown is the process for creating realistic groundwork and tree foliage as well as climbing vines.*

the bulb will not move out of place if the power wires shift position during final assembly. A reflector of aluminum foil completed the room's ceiling, also held in place by silicon glue (*Figure 7*). The roof assembly now could be glued to the house walls.

I glued the Bates Mansion in position, then masked off the building with newspaper and tape, airbrushing the diorama base black. When the base was dry I removed the mask and attached the stone stairway in position. Fixing the mansion and stairway to the foam hill at this time allows you to work the ground material up to the model's edges, giving the house "weight" and not a look of merely resting on the base.

A great lightweight material for modeling earth on diorama bases is Celluclay. This product is ground paper that becomes instant paper-mache when mixed with a proper amount of water. Applied to your base form in a layer 1/8-inch thick or less, it usually dries hard overnight and can be painted with acrylics or covered with natural and synthetic foliage.

Careful mixing of this material is crucial. Too little added water leaves it lumpy. Too much water creates a soupy mess that never seems to dry. Pour a cup or so Celluclay into a plastic bag, then slowly add water - about 2-3 tablespoons at a time. Knead the bag like working bread dough. Add more water until you can knead the material to the consistency of stiff clay. Sometimes Celluclay shrinks as it dries, curling up at the edges. To reduce this problem, work in a generous dollop of white glue. How much glue isn't critical, but it's better to add too much than not enough.

When the material is well mixed, transfer it to your base with a rubber spatula or your fingers (*Figure 8*). I covered the painted base with making tape to protect certain areas from unwanted fingerprints of paper-mache. For items embedded in the hill, I worked the Celluclay up to and around them with a clay sculpting tool.

The Mansion diorama was set aside to dry



for a couple days. Celluclay lightens as it dries, making it easy to detect when it's ready for the next step (*Figure 9*).

Woodland Scenics makes a complete landscaping system with synthetic materials. Turf, vine foliage, clump foliage, field grass and metal tree kits are included for creating elaborate model railroad layouts. Most of the materials consist of ground or shredded foam. I love this stuff for dioramas of all types. The trees can only be used for small-scale projects, but the other products work in many scales. However, when modeling in small sizes you should use the finer grain turf so it doesn't appear out of scale with your subject. Woodland Scenics are available from model railroad hobby shops and some crafts stores.

Fortunately, the Bates Mansion is about the same scale as Woodland Scenics trees. Straight out of the box, the metal cast trees are flat (*Figure 10*). You have to bend the trunks and branches to realistic directions with pliers or your fingers. Trees have a mold parting line that must be carved off the trunks. The soft white metal makes these steps easy. Once sprayed with a metal primer, you can finish the tree in whatever type of paint you like.

I attached the completed trunks to the diorama before adding "leaf foliage". You can glue foliage on beforehand, but I get a better idea how I want the tree to look when it's resting

alongside the model. If there is a drawback with Woodland Scenics, it's their uniform colors. An easy problem to remedy by combining the various colors of turf and foliage into a custom mix. The foliage materials are included in each tree kit and sold separately.

I tore irregular clumps of foliage, then stretched them to the desired "leaf" shape. A few tiny drops of white glue were applied to the tops of key branches, then the foliage was attached to the tree. Polly S matt varnish in a bottle was dabbed on the foliage, forcing the material into a realistic shape (*Figure 11*). As the varnish dries, it acts like glue, holding the desired shape. Unwanted clumps of "leaves" can be trimmed by scissors when dry.

The weedy turf surrounding Bates Mansion was very easy and quick to do. I brushed on slightly watered down white glue to where I wanted plant growth. While wet, I then sprinkled on my custom mix of turf material. My handy shaker was a leftover plastic 35mm film canister. Then I carefully tapped the turf into place. After the glue set, I gently blew off any excess material. It's a good rule to work in small areas at a time. If you miss a spot, you can easily go back and fill bare sections in.

Larger clumps of weed growth were simulated by gluing bits of coarse turf to the hillside (*Figure 13*). Tweezers help in exact placement of weeds. Vines creeping up the mansion walls were depicted by stretching a string of tree foliage material and gluing to likely spots. Brushed on matt varnish again helped to shape and attach the material (*Figure 14*).

At completion I like to put the project away for a day or two. Giving the model (and your eyes) a rest does wonders for making your point of view more objective. Flaws you probably missed earlier will now be obvious.

Remodeling project completed, you can feel confident Mother would be "proud" of her room. Just look closely through the lit window. Don't you see her smiling?







**Above Left:** Dennis Skotak adjusts the camera rig while filming the drop-ship crash from *Aliens* (1986). **Above Right:** Robert Skotak working on shot cut-outs turned into models for *Tank Girl*.

Souls, No Escape, Captain Ron and Batman Returns all featured work from 4-Ward. Batman Returns also reaped 4-Ward yet another Academy Award Nomination. Another James Cameron collaboration showcases 4-Ward's spectacular "future war" effects in a 3D format, the T2 3D attraction at the Universal Studios theme parks in Florida and California dazzles audiences daily with effects that blast off the screen.

As part of the team on James Cameron's latest effort, the Skotaks found themselves part of another Oscar-winning group. "Last year we did about 16 shots for *Titanic*. Jim wanted us to do the whole sinking sequence, sixty-five shots, and that was going to be my swan song. It didn't work out because of a conflict with Digital Domain. But that was a passion in my life, the *Titanic*. That was a movie I was ready to die for."

Even with all the awards to his credit, there are still times Robert finds the business frustrating. "We didn't get any credit for *Mars Attacks*. We were set to supervise the whole show. We were hired to develop the weapons and the look of the ray beams, which we did. We created digital composite 'production sketches' to help create the look of the film. It was fun, but no one knows we worked on it."

There are also times when credit is left out of a film by mistake. "We did *Mouse Hunt* and got no credit on that either. We did a series of shots of the mouse running through the walls at the end. There's a flood while the guys try to flush him out of the walls. Really hard shots. We did twenty shots, about fifteen of

which are in the movie. We run our payroll through a company called Paramecium. The end credits read, 'Other Sequences by Paramecium.' That's us."

Robert also notes that it's possible to work on a film that doesn't turn out all that well, but he can still be satisfied with his work on it. "We did *Hard Rain*, a terrible movie, but I was pretty happy with it. We did a lot of work on that film; establishing shots of the town, the city being flooded, the dam collapse and so on."

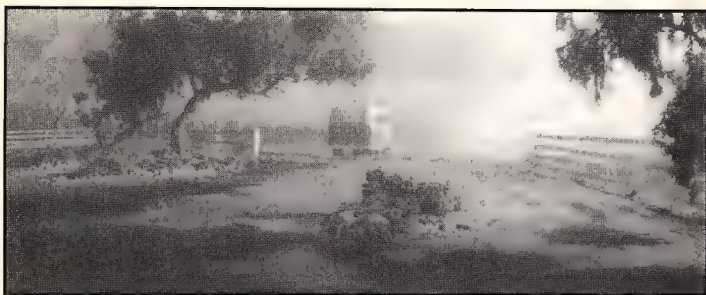
But even job disasters or, in this case jobs on disaster movies can benefit from good timing. "HBO did a film called *First Time Felon*, just as we were closing out the sets and miniatures on *Hard Rain*. They needed the same thing, a levy overflowing a flooded city street. So, while we were emptying the building of *Hard Rain* we did six shots. We had a cooperative director, which we didn't have on *Hard Rain*. We were able to do more in one week and made more money than we did in nine months on *Hard Rain*."

With over twenty-five years of special effects triumphs and frustrations to his credit, Robert Skotak is looking toward a somewhat different future. "Right now the whole effects thing has gotten to be a bit tedious for me. The business has gotten a little repetitious. It's a lot of the same thing. Nobody can say exactly what they want. You're always finding out something at the last minute and having to change things, retrofit and patch things together. Many directors are not as prepared as they used to be. People like Ron Underwood, Jim Cameron and Bill Malone are more the

**Below Left:** The "sewer chase" in *My Favorite Martian* mixed real and digital effects. The Skotaks provided realistic set detail which were mapped onto digitally created environments, produced by John Van Vliet. **Below Right:** At work on miniature farm-landscape for *Heart and Souls*. A forced perspective lake, along with a rainbow and miniature clouds were required for the shot.







**Above:** From the movie, *Heart & Souls*, a bus drives out onto the lake and vanishes into a cloud. **Right:** Filming attacking giant "worms" in *Tremors*, 4-Ward's premiere project.



exception than the rule."

Now Robert is going to do what he planned on back in that Michigan basement with his brother. "We're moving into writing, producing our own feature. That's where we're heading now. I've been in the Writer's Guild for a few years now. I sold a couple of scripts. One, called *Cyclops* which I wrote with Nick Seldon, was sold to Largo and then to Paramount. It was never produced. It was considered too expensive. ILM did some beautiful artwork for it. It was going to be their 'Arnold' picture of 1992 or 1993. So we got paid, but it didn't get made. I also sold a script called *The Brink*, also written with Nick Seldon, which was a virtual reality or what could be called 'cloned reality'. The concept is that you can scan reality, including people, and create an alternate universe; basically a duplicate universe. It had Hitchcockian, labyrinthine plotting. That didn't get made either, but we got paid. We also wound up writing something for Charlie Band who had a deal with Paramount. We wrote a treatment called *Micropolis* that also never got made, but I hear there's something called *The Shrunken City* and maybe that's what became of *Micropolis*."

With the pride of having sold scripts, but the frustration of not having them made, Robert has decided he's going to be the guy calling the shots "Right now I've got a script I've written with Lynn Barker called *Primordeus*. We're going out to raise money for it. I'll direct and 4-Ward can do the visual effects for it. We're looking at about a dozen projects, not all of them science fiction, to produce and or direct."

As Director and Producer of his own projects, Robert will be able to make the maximum use of his special effects knowledge.

"I find that much easier to do than trying to figure out what somebody else wants."

With his experience, knowledge and skill, Robert intends to use all the new and old effects techniques and technologies to their fullest and best advantage. Whether it's the use of matte paintings or digital effects, Robert sees a use for all these techniques. "A lot of digital work wastes money in creating things that would be a lot easier to fabricate for real and composite digitally. But miniatures are terribly hard to work with sometimes and digital can provide a more practical, equally realistic effect."

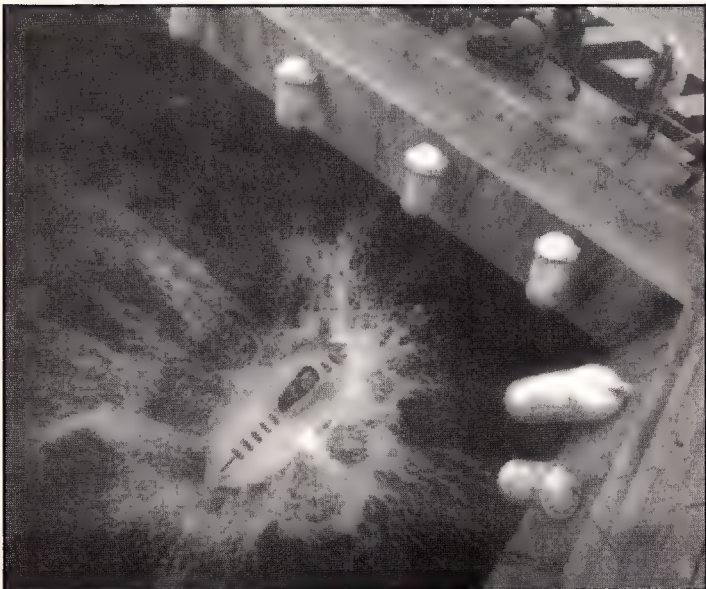
Robert's philosophy behind the use of special effects is not just to bring a spectacular visual look to a film, but also as a way to keep the budget under control. "I liked the way William Cameron Menzies used special effects and art direction to make the most of his budgets. I see the use of visual effects in scenes that don't normally require it—like extending ceilings, building partial sets, and so on. You can say, well the set isn't done, let's shoot it anyway and I'll add that wall in later. To have that option and keep on moving is great because a lot of overages come from, 'we're stuck' or 'the art department didn't have enough time'. You can shoot pieces now and finish in post production. The secret of special effects is that they can free your creativity."

Robert's use of effects will not only enhance his film making efforts in a monetary way, they will provide audiences with new cinematic experiences. With his love of the fantastic and his incredible experience in film making, Robert Skotaks' future projects promise to be his best.



• Next time, we check into *Supernoval* with James Key •

**Below Left:** Foreground miniature combined with actors by split-screen - since each side of the image was shot a different frame rate - from *The Abyss*. Baking soda and vinegar added to the water to create scale "foam" for the splash. **Below Right:** In spite of Jim Cameron on the slate, this scene was directed by Robert Skotak. Mechanical Effects Technician Bob Spurlock is seen rigging the one-quarter scale mini-sub.





reason I think this is because some ships/pieces (such as the X-Wings, Cargo Transport and top/bottom of the Millennium Falcon) are exquisitely detailed, while others (such as the Y Wings and sides & turret of the Falcon) are horribly inaccurate or have all the definition of a wet bar of soap! A little work and creativity (and a LOT of patience) can fix this though) and even make it fun.

• **Scale:** By FAR the worst flaw of these kits is scale! There are no less than 3 scales (probably 4) within these kits. According to a little research I've done, about 5 to 10 people can fit in the oval bridge that sits atop the blimp-like Rebel Cargo Transport and we know from the first three films that four can fit into the Millennium Falcon's cockpit. The photos comparing person to ship clearly show a discrepancy. R2-D2 standing as tall as an X-Wing? I don't think so. However, this is mainly a problem on the Rebel Base kit where you have all these scales standing in close proximity to one another. There was little I could do about it, outside of resculpting the whole thing myself. So, I decided to discard the idea of building that kit as a single model of the Hoth Base, and decided to build the Cargo Transport, Millennium Falcon, and fighters (X and Y wings) as models/scenes unto themselves. (Note: I transferred the Snowspeeders to the Battle of Hoth model as reinforcements and saved the display base from the Rebel Base. Remember, a good modeler never throws anything away.)

"Now," Yoda said, "see the Dark Side of these kits you do?"

"Is the Dark Side stronger?" I asked. "Can it be overcome?"

"The Dark Side stronger is NOT!" he said sternly. "Teach you how to defeat it, I will." And with that, my training (and now yours) began...

### The Rebel Transport

After separating the upper and lower Main Hull halves from their trees, I painted the recessed band around the middle of the transport in flat black and then glued the halves together. There were some gaps around the rear of the ship that I puttied over and sanded. Also, if you look at the front from just the right angle, you'll see a small, vaguely triangular gap in each side right at the leading edge of that recessed band you painted. However, since it was not an obvious flaw (and would have been more trouble than it was worth to correct), I ignored it and went on to assemble the bridge...you know, the little football that goes on the top rear of this interstellar barge.

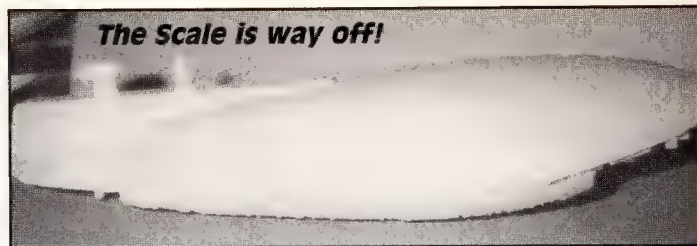
Normally, I would have glued the Bridge assembly together and then mounted it onto the ship, but since the only guide pins for these parts are the two prongs coming from the neck, I assembled this in a slightly different way than usual. I glued the bottom Bridge half onto the prongs, then the top half onto the whole thing to cap it off. It matched up pretty nicely with the top half overhanging the bottom one just as it should.

Now is when the fun begins. It's time to really weather the heck out of this sucker! Remember, Rebel ships (with the exception of the big Mon Calmari Battleships) are typically cobbled-together, over-aged vessels held together with whatever the Rebels can beg, borrow, or steal. So, if you're intending to paint up a nice, little, pristine-white ship, you're missing the whole point and a lot of fun! This is a working freighter and, by God, we're gonna make it look like one!

To start, go over the blimp-like outer hull and bridge with a thin wash of flat black enamel using a flat wide brush. The ones out of those \$.99 three-packs from Testors are perfect for this! We don't want it to be too thick at this point, so if yours is a little on the heavy side, put some lighter fluid (available at any large grocery store with a tobacco section) or paint thinner onto a folded paper towel and lightly rub paint off the raised surfaces until you get a consistency you're happy with.

Go over all the recessed areas (ventral groove, engine area, and forward cargo area) with a little heavier wash. These are the grungier areas of the ship where all the grit, grime, lubricants, fuel residue, etc. are gonna concentrate, so you want your wash to be heavier here. After you're done, let the whole thing dry and then protect your work with a light spray of Dull-Cote™. Yes, I said light! A light or spotty coat will protect the majority of your work but still allow some of it to get further weathered in later steps. What we're going for here is a layered effect, showing the hard on-the-run service this vessel has seen since coming into Rebel hands.

There are several things you can do to layer the weathering on this ship. There are some raised, rough-textured panels in various places all over the outer hull. I saw these as sections of armor/hull plate that had been welded on by the Rebels either as patchwork repairs or added protection in weak or critical areas. Since these would likely have been cut from hull plating of many scrap vessels I painted them in a variety of colors (black, green, light blue, etc.). The panels on the upper nose look like Red Cross symbols when painted, so, unless you're gonna make this a Medical Ship and paint them bright red, I suggest sanding down one or more of the cross arms or painting them in two or more colors. You'll also notice, if you refer to reference photos of the Transport (the Star Wars Encyclopedia and especially Starlog's Rebel Alliance Technical Journal are the best), that large hull sections are painted various shades of light gray. The detailing of the ship's hull plating make it easy to pick out sections to paint. You have a lot of freedom here to follow the reference



photos, come up with your own pattern, or do a little of both. As the detailing is good, but does not exactly match the actual film model, I went with the last choice. After this was dry, I ran sandpaper in long strokes down the length of the ship (going with the direction of flight). Give special emphasis to several (not all!) of those raised plates. Their rough texture will really contribute to its beaten appearance if you sand them just enough to get the paint off the raised edges, leaving the veins of recessed paint underneath. Next, mix up a wash of rust and go over some of the areas, especially the oldest looking ones.

For the most part, I let gravity do my work here, but you'll have to give it a little help here and there with a wide, flat brush. Where needed, I also dabbed and wiped (in a straight downward motion consistent with gravity) until I got what I wanted. To get the look of metal that has been chipped and pitted by micrometeoroids, use the old toothbrush trick. This consists of dipping the tips of the bristles of an old toothbrush in some silver paint, and rubbing your finger across them to flick tiny bits of paint onto the model. Do this mainly from the front as that is where the ship would take the harshest pelting from. After doing this the first time, wait a minute or two, then take a paper towel and wipe backwards along the line of flight to streak it a little. Then give it another light flicking without the streaking. This will give your weathering a little variety. You might even consider using a paper towel with some thinner/lighter fluid on it to wipe all the weathering off of one or two panels to indicate brand new hull plating on an area just freshly repaired. Lastly, you'll want to drybrush some aluminum and then some red oxide onto some of the piping in that recessed spine under the ship that leads back to the engines. You might also want to wash some red oxide onto the rear of that flat, rear deck where exhaust from the engines might have scorched it.

The next thing we want to work on is the forward cargo area (the carved out forward section of the ship with all those doo-hickeys hanging out. Well, young apprentice, those doo-hickeys are huge cargo containers carrying vital Rebel supplies. That are hauled up from a loading platform and locked into place by those parallel strips you see on the front and back of each. Now, since cargo containers have a much shorter life-span than the transport hauling them around, they should be painted as looking a little bit better. I picked several colors at random from my paint box, put back any that blended in with the wash I'd done (we're looking for contrast here), and ended up with a good variety: tan, olive, light blue, lime green, brass etc.. It's OK to play around here. These containers have come from and been to a dozen different worlds, so they shouldn't look exactly alike. If you look closely, they aren't all even the same size. As for the common shape, I'm willing to contribute that to some Interstellar Dock Workers Union or some such, but I digress. After the paint dried, I thought they looked a little too new, so I hit them with a little of the same weathering (drybrushing and washes) that I'd used on the ship itself, just not to the same severity. Think boxcars of a railroad train and take time to go look at one for inspiration, if needed (It'll do wonders for your creativity and get you out of the house for a few minutes of fresh air, too!). I sprayed the whole ship down with DullCote before I added my final details to the cargo section. I painted the cargo clamps (that's what I call those little parallel strips on the containers that we talked about earlier). These would certainly need to be kept well maintained, so I painted these in stainless steel with a sharpened toothpick and didn't weather them like everything else. This gives them the appearance of getting a higher degree of maintenance (therefore shinier) and also helps the viewer know that they are not part of the container itself. Several of the crates have little bits of detailing on them, which I suspect to be anti-grav lifts or power connectors or some such, so I painted these in brighter colors and bordered them with black or gray.

We're getting to the home stretch now. The Transport comes with three nicely detailed Main Engines, but detailing fell victim to the Dark Side at this point by depriving us of the secondary engines that protrude from the vertical sections to either side of the Bridge (two on each inner section and one on each outer). Those of you with some maneuvering thruster nozzles from a NASA spacecraft you've cannibalized have a quick fix to this problem, but I didn't, so I had to improvise. Luckily, I had some railing posts that I'd recently cannibalized from an old patrol boat that were almost exactly what I was looking for. I stuck the ends I was going to insert into the model into a cardboard box lid, allowing me to spray all of the heads silver in one shot. While they were drying, I used the drill bit that came with my hand-held Dremel Tool and carefully drilled into the rear sections where I wanted the engines to go. I did not go all the way through; just deep enough to make a conical indentation



for my new engines to go into. If you do it just right, you'll start to see a tiny bubble of melted plastic at the center of the deepest point of drilling when you get to the right depth. Take the point of a #2 X-Acto knife, puncture the center hole and twirl the blade around making a wider and wider hole until it is just wide enough to insert your engines. When all the rods had dried (Remember, metallic paints take about twice as long), I put a glob of Gel Super Glue onto a hole, slid the rods in to the desired depth, and held them for about a minute until the glue began to stiffen, then put a small drop of regular liquid Super Glue in each hole for good measure (holding the whole thing engines-up while doing this will help!). The Main Engines were spray painted silver and attached as per the instructions after being given a wash of red oxide for that heat-seared look (If you do this while the paint is still wet, you can usually get red oxide or rust to blend into your silver.). However, they looked as if they'd simply been slapped on as an afterthought, so I got some rail bracings from my spare parts box and glued them on as shown to give the engines some more realism. I also glued bits of curved spare wire to the outer engines as fuel lines. I was tempted to do more, but held back. Remember, this is a pretty big ship, so you're not going to see every little bit of machinery. In this case, a little says a lot, so don't over-do. Creating light and glare from the engines was difficult, since these ships emit a blue-white light from their engines instead of the cliché red. After standing the Transport on its nose, I painted the centers/insides of all the engines gloss white. The beads of paint will sit just fine on the tips of your Secondary Engines, but will run back down the inside wall of your Main Engines to pool at the bottom. Relax!...This is what you want the paint to do. There should be only a light film of gloss white on the walls of your Main Engines to indicate the glare from the source. This white will fade to blue as it gets further from the engines, so I fell back to a trick I stumbled on while doing my Lady Death model. I mixed a little gloss light blue into some Micro-Gloss, creating a sort of transparent glaze. I brushed this over all the parts of the hull where glare from the engines would fall. At first, this might seem hokey and fake, but when it dries, it will catch the light of wherever you're displaying it and give the appearance of actual engine glare reflecting off the hull! The final touch is to paint the rounded window dome at the front of the Bridge. In contrast to all the subdued colors I'd used so far, I decided to paint this gloss yellow and give it a coating of Micro Gloss when the paint had dried.

Well, now your Rebel Transport is finished...but how are you going to display it? Just setting it on the shelf is all well and good, but you're hiding at least 2/3 of the hard work you put into it. I have to take a moment here to pay homage to the model car builders I've seen at various contests for the inspiration on this

base. Many of them build bases that include mirrors under them so that you can see the details underneath without having to pick it up or display it on its roof! With this in mind, I set out to build a simple yet functional base. I started with an 8" round Magnifying mirror from Wal-Mart. I pulled the suction cup off the back, which left a flat cylindrical knob for the whole thing to stand on. From my spare parts box, I took a small, clear, faceted lid that came from some cheap prize won at an arcade and a clear support stem from the base of some forgotten model. I glued the stem to the back of the lid's top facet and the lid to the mirror against the back lip.

Clear Parts Glue did not hold so I had to resort to Gel Super Glue, which fogged the clear lid a little, but this was hidden by the classy little brass name plate (ordered from the CopyMax where I work) that I attached to the bottom forward facet. Through a little experimenting, I found the balance point of the Transport and cut a hole just big enough to fit the support stem into. As you can see from the photos, this not only provides a simple, yet classy, base for the Transport which does not detract from it, it also gives viewers a way to examine all the hard work and detail you put into the cargo and engine areas (Magnified no less!!!) without everyone getting their hands (with all the accompanying oil, dirt and fingerprints!) all over it! And Viola! you've taken a minor piece from a mediocre kit and turned it into a showpiece!

## ◀.....Green's Models.....▶

Plastic model kits from, and of, science fiction, TV, figures, space, movies, etc. Old and new; hundreds available. Free sales catalog. Also, send your sales and/or trade list.

Dept MR, Box #55787  
Riverside, CA 92517-0787 (USA)  
909/684-5300 • 1-800/807-4759 • Fax: 909/684-8819  
e-mail: MR@greenmodels.com  
Internet: <http://www.greenmodels.com>

You Have Your **Modeler's Resource**®...  
Do You Have Your **Diorama Resource**?

**Scale Equipment Ltd.**

THE FINEST 1/24 - 1/25 SCALE DIORAMA DETAILS AVAILABLE!

- Catalog - \$5.00 (applied toward first order) •
- Custom orders/sizes welcome. Please inquire •

PO Box 20715

Bradenton

Florida 34204

Voice: 941.751.6584

Fax: 941.753.4677

SELtd01@aol.com

**LUNAR MODELS**

Visit us online! We have many exciting new releases.

**www.lunarmodels.com**

Tel: 559.784.7121

Fax: 559.784.7889

## FANTASY SOLID RESIN MODEL KITS

**KING KULL®**

1/6 SCALE,  
18" TALL!  
12 PARTS  
\$139.00

1/6 SCALE,  
6 PARTS  
\$99.00

Figures Sculpted By Seth Vandable

**HARD HERO ENTERPRISES®**

P.O. BOX 2541  
MURFREESBORO, TN 37133  
[www.hardhero.com](http://www.hardhero.com)  
PH: 615/867-3700 FX: 615/867-3777  
All Major Credit Cards Accepted.  
©2000 Kull Productions, Inc.  
©2000 Ken Kelly, TM2000 Hard Hero Enterprise

**Snake Pit**



Coming...In Issue #34 of

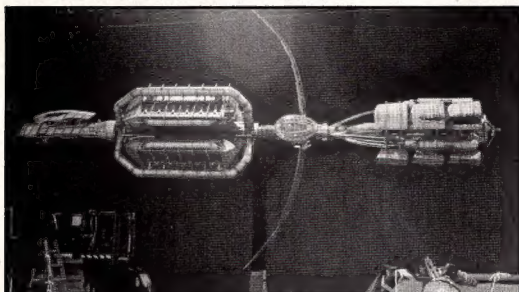
# Modeler's Resource®

Our Styrene Madness (or "It's All Plastic to Us!") issue...



## From the Lair of the Craftbeast

Join Bill Craft, as he goes head-to-head(less) with Polar Lights' Headless Horseman!



## Supernova!

James Key takes us behind the scenes on the creation of the special models and puppets used in this theatrical release!



## Kids Korner

Jared Dean, Rachel DeRuvo, Tommy Hasse and Will D. McKeon all have something to say about the new Crash Bandicoot styrene kit!



## Reality Landscaping

with Fred DeRuvo is completed! Join us for the third and final installment on creating landscaping that works using Woodland Scenics' products

**Plus, Jim Bertges goes Behind the Curtain with Michael Burnett Productions!**

*and we've got another "Photocopy It!" too...*

Look for all this and lots more in the next issue of *Modeler's Resource®* (final contents may differ). Be there...

**Ships the first week of May!**  
**[www.modelersresource.com](http://www.modelersresource.com)**



MICHAEL BURNETT PRODUCTIONS, INC.

**MBP**

www.MBPfx.com

All Model Kits sculpted by:  
Greg Polutanovich



Now available from MBP! Two new kits from the "Classic Bust" series: The "Deep Sea Diver" is a lifesize bust, complete with detailed helmet, a must for any collector. "Roswell" is a realistic gray alien, the perfect mate for "Miss Grey"! Don't forget other favorites, like our 20" "Demoniac", 21" "Abductor" and 7' long "Veloceraaptor". All of our kits come complete with instructions & a paint reference photo.



- ☐ 1 The Abductor-\$200.00
- ☐ 2 Devil-\$295.00
- ☐ 3 Deep Sea Diver-\$395.00
- ☐ 4 Veloceraaptor-\$600.00
- ☐ 5 Roswell-\$39.00
- ☐ 6 Miss Grey-\$79.00
- ☐ 7 Hunchback-\$125.00
- ☐ 8 The Phantom-\$125.00
- ☐ 9 DRAQ-\$125.00
- ☐ 10 The Creature-\$125.00
- ☐ 11 The Monster-\$99.00
- ☐ 12 Zombie Gunslinger-\$99.00
- ☐ 13 Gremlin-\$99.00
- ☐ 14 The Mummy Strikes-\$99.00
- ☐ 15 Demon Wolf-\$99.00

Send Your Check or Money Order made payable to:  
MBP Inc.  
P.O. Box 16627  
N. Hollywood, CA 91605

Order on line!  
www.MBPfx.com  
secure server for your protection.

Info: (818) 768-6103

Prices Subject to change without notice.

Subtotal

Shipping : Please Call

Sales Tax (CA add 8.25%)

**TOTAL**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_

☐ Visa ☐ Mastercard

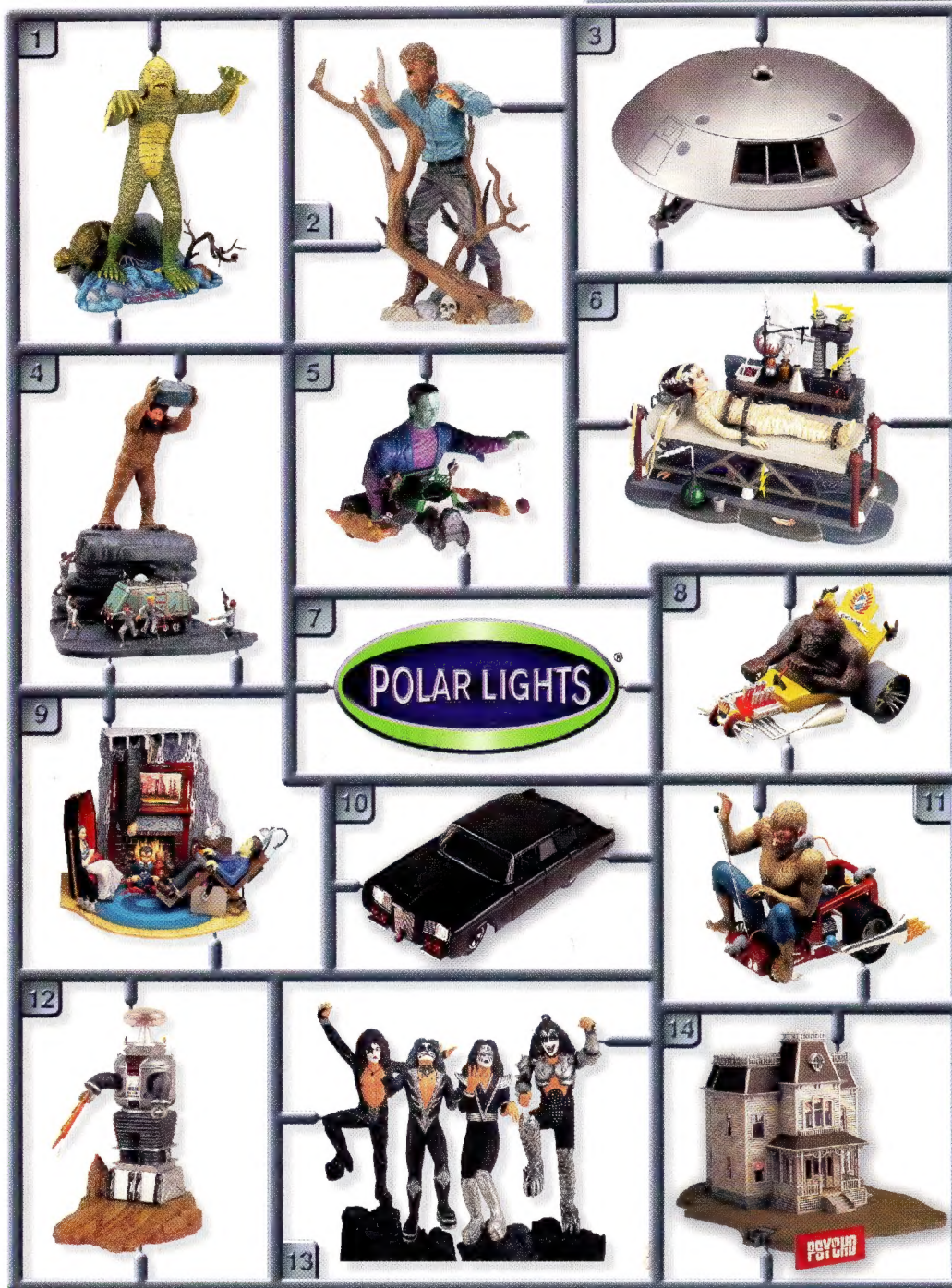
Signature \_\_\_\_\_

☐ Free Catalog with your order! (Or send \$3.00, which will be applied to your first purchase.)

Finished Kits painted by: Lynn Burnett, Brett Stern, and Vince Odone  
Copyright 2000 Michael Burnett Productions, Inc. All Rights Reserved



POLAR LIGHTS FAMILY TREE



Some favorite kits from the Polar Lights family tree: 1.Creature from Black Lagoon™ 2.Wolf Man™ 3.Lost in Space™Jupiter 2™ 4.Lost in Space™Cyclops with Chariot™ 5.Frankenstein's™ Flivver 6.Bride of Frankenstein™ 7.Polar Lights®, not a model but the maker of the coolest models around 8.King Kong's™ Thronester 9.Munster's™ Living Room 10.Green Hornet's™ Black Beauty 11.Wolf Man's™ Wagon 12.Lost in Space™ Robot™ 13.KISS® Destroyer 14.Psycho™ House.



Visit us on the web at [www.polarlights.com](http://www.polarlights.com)



THE CYCLOPS, THE ROBOT, JUPITER 2™, and THE CYCLOPS WITH THE SPACE CHARIOT Lost in Space™ ©1999 Space Productions, Licensed by New Line Productions, Inc. THE WOLF MAN'S™ WAGON, THE BRIDE OF FRANKENSTEIN™, FRANKENSTEIN'S™ FLIVVER and CREATURE FROM THE BLACK LAGOON™ are trademarks and copyrights of Universal City Studios, Inc. Licensed by Universal Studios Licensing, Inc. All rights reserved. GREEN HORNET™ is a trademark and copyright of Green Hornet, Inc. Licensed by Universal Studios Licensing, Inc. All rights reserved. THE MUNSTERS™ (FAMILY LIVING ROOM) The Munsters is a copyright of Kayro-Vue™ Productions and is a trademark of Universal City Studios, Inc. Licensed by Universal Studios Licensing, Inc. All rights reserved. KISS® DESTROYER ©1999 Kiss Catalog Ltd. All rights reserved. PSYCHO™ is a trademark and copyright of Shamley Productions. Licensed by Universal Studios Licensing, Inc. All rights reserved. KING KONG'S™ THRONESTER King Kong is a trademark of MGA Entertainment and used with permission by PLAYING MANTIS. ©2000 PLAYING MANTIS, South Bend, IN. All rights reserved.